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ABSTRACT

In England, drama is part of young people's core entitlement in the National Curriculum Orders and in the "Framework for Teaching English: Years 7, 8 and 9." It exists as an academic subject in its own right as GCSE (General Certificate of Secondary Education) and beyond. This guide is intended for teachers of drama within English, as well as teachers of drama as a separate subject. It contains a bank of teaching ideas to help the teaching of drama objectives, and of other Framework objectives, which can be addressed through drama at Key Stage 3. The guide is divided into the following sections: Introduction; English and Drama; Effective Teaching; Year 7 Framework Teaching Objectives (Speaking and Listening Objective 15 Explore in Role; Objective 16 Collaborate on Scripts; Objective 17 Extend Spoken Repertoire; Objective 18 Exploratory Drama; Objective 19 Evaluate Presentations); Year 8 Framework Teaching Objectives (Speaking and Listening Objective 13 Evaluate Own Drama Skills; Objective 14 Dramatic Techniques; Objective 15 Work in Role; Objective 16 Collaborative Presentation); Year 9 Framework Teaching Objectives (Speaking and Listening Objective 11 Evaluate Own Drama Skills; Objective 12 Drama Techniques; Objective 13 Compare Interpretations; Objective 14 Convey Character and Atmosphere; Objective 15 Critical Evaluation); Teaching Objectives from across the English Framework (Year 7 Reading Objective 18 Response to a Play; Year 8 Writing Objective Experiment with Conventions; Year 9 Reading Objective 16 Different Cultural Contexts); Year 8 Exemplar of Work: "Holes" by Louis Sachar; Glossary of Subject-Specific Terms; and References (n=7). (NKA)

Key Stage 3

National Strategy

Drama objectives bank

ED 480 338

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Drama objectives bank

Introduction

Drama is part of young people's core entitlement in the National Curriculum Orders and in the *Framework for teaching English: Years 7, 8 and 9*. It exists as an academic subject in its own right at GCSE and beyond. This document is intended for teachers of drama within English as well as teachers of drama as a separate subject. It contains a bank of teaching ideas to help the teaching of drama objectives, and of other Framework objectives which can be addressed through drama at Key Stage 3.

The four central concepts of the Key Stage 3 Strategy are:

- ◆ expectations
- ◆ engagement
- ◆ progression
- ◆ transformation

These concepts have a particular resonance within the context of drama, where engagement is fundamental, where there is the expectation of a disciplined imaginative exploration of personal and interpersonal situations, where progression is both creative and analytical and where experiential learning can lead to the transformation of understanding and attitudes.

All Our Futures, the seminal report of the National Advisory Committee on Creative and Cultural Education in 1999, identified four key characteristics of creative processes. These characteristics are central to drama and to young people's creative education:

Our starting point is to recognise four characteristics of creative processes. First, they always involve thinking or behaving imaginatively. Second, overall this imaginative activity is purposeful: that is, it is directed to achieving an objective. Third, these processes must generate something original. Fourth, the outcome must be of value in relation to the objective.

Ofsted's 2001 report on inspecting post-16 drama studies identified clear expectations for pupils' experience of drama at Key Stages 3 and 4. They were:

- ◆ using dramatic techniques to explore ideas, issues and dramatic texts;
- ◆ conveying character and atmosphere in scripted plays or improvisations;
- ◆ appreciating the structure and organisation of plays;
- ◆ evaluating and analysing the structure, meaning and impact of plays they have studied, read, watched or in which they have taken part.

All of those aspects, and more, are featured within the English Framework. Progress in drama in Key Stage 3 supports, and is supported by, pupils' progress in English. Drama develops thinking, speaking and listening, reading, writing and critical analysis through emotional and imaginative engagement. Drama (as defined by NATE in *Cracking Drama 2000*) is 'the collaborative exploration and analysis of meaning through the enactment of events'. Effective drama teaching promotes individual self-confidence, encourages social cooperation and enhances creativity. Drama's distinctiveness lies in the fact that work takes place in a fictional environment with clearly defined boundaries: when acting in role as someone else, somewhere else, pupils look at their lives, identities, values and cultures in a place where their real status and identity are not at stake. Drama enables us to symbolise the world in ways that engage the intellect and the emotions. Through drama pupils

can develop their 'emotional literacy' and analytical awareness by seeing the world imaginatively from other perspectives. This imaginative engagement underpins the development of their critical thinking. As suggested in the forthcoming Arts Council England publication, *Drama in Schools*, drama can make a major contribution to the development of pupils' critical thinking:

Effective drama teaching aids the development of pupils' thinking skills. Drama thrives on cognitive challenge, when pupils are presented with new ideas or unexpected pieces of information. In drama lessons, pupils are asked to use a range of thinking strategies, such as hypothesising, to solve a problem both within a narrative or the drama form itself. They are encouraged to rethink their strategies when surprising events occur and to be flexible in their approaches. Pupils are frequently required to speculate about the nature of a character, problem or mystery before them. They have to use deductive reasoning to justify their opinions or choice of dramatic technique both in and out of role. They deal with dramatic metaphors, the symbolic and the abstract. The drama teacher uses reflection and questioning, constantly seeking to challenge pupils to consider their responses in greater depth, thus promoting higher order thinking and deepening the drama.

In Year 7 pupils are expected to meet and explore a range of drama techniques which are developed and extended in Year 8. By Year 9 the emphasis is increasingly on the choices they make for themselves when deciding how to interpret texts, develop ideas and explore situations through performance. When pupils are creating, performing and responding to drama, they are actively developing the skills and understanding that are central to progress in English. Drama helps pupils to recognise the layers of meaning that exist in texts and contexts, to develop their knowledge of dramatic conventions and their sense of audience. They do so as participants in making and presenting drama, and by stepping back to appreciate and appraise their own contributions and those of others.

Effective planning and evaluation of drama needs to take account of the three modes of activity – making (or creating), performing and responding – which are described below.

Making

Making (or creating) in drama involves working alone or with others to shape ideas into actions and exploring the conventions, resources and techniques of drama with increasing confidence. Creating drama includes discussion, research, questioning, thinking, sharing ideas and experimenting with different techniques to deepen the understanding of texts and situations. Creativity in drama is imaginative, linguistic and physical. The realisation of ideas and the interpretation of texts involve the selective use of verbal and visual expression to create and convey meanings in an active way.

Performing

Within the context of educational drama 'performing' does not necessarily mean taking part in a public performance. Performing refers to the work of a class, group or individual exploring, preparing and sharing ideas through enactment. Pupils may

be seen as performing when occupying the dual roles of actor and spectator by commenting on dramatic moments to which they are contributing. Key aspects of performance are:

- ◆ sustaining a role or roles using particular performance styles;
- ◆ giving a coherent interpretation of a role;
- ◆ communicating with an audience using voice, gesture, movement, timing and space;
- ◆ creating a dramatic atmosphere using appropriate lighting, sound and design;
- ◆ working cooperatively with others.

(Adapted from *Learning to Teach Drama*, 11–18 by Andy Kempe and Helen Nicholson)

Responding

Responding to drama involves pupils in reflecting on their own experience of drama. They also need to express their understanding of what the drama is saying and how it is saying it through dramatic conventions and techniques. Responses can be emotional or intellectual, individual or shared, spoken or written. During a planned sequence of lessons pupils should be deepening their critical thinking both in and outside the drama. Whether relating to the experience of performing or of seeing a performance, pupils can respond to content, form, character, language, symbolism or impact, and can do so with increasingly analytical insight, using appropriate subject-specific terminology.

English and drama

Drama can make a distinct contribution to raising standards in English through:

- ◆ creating contexts for speaking and listening;
- ◆ providing purpose and focus for critical reading, interpretation and analysis;
- ◆ using writing to explore and evaluate dramatic activities.

Central to this process are enactment and engagement through the establishment of fictional environments with clear boundaries between the real and the imagined.

Effective teacher intervention promotes progress:

- ◆ within the drama, in creating a framework of dramatic understanding;
- ◆ between the imaginary worlds of drama and the real world of the pupil;
- ◆ beyond the drama in other areas of the curriculum.

Drama places distinctive demands upon the critical thinking and emotional engagement of participants. Planned drama approaches can develop pupils' critical analysis and creativity and move them from superficial responses to more sophisticated critical thinking.

When pupils are emotionally engaged and are analysing both in and out of role, they are actively developing the skills and understanding which are central to progress in English. They experience for themselves the construction and interpretation of texts, characters, roles, tensions and dilemmas. They are also able to step outside a text or situation to gain an additional analytical perspective.

Through this process they explore the layers of meaning that exist in texts and the methods and purposes of writers. They also deepen their understanding of audience and of the different structures and conventions that relate to these areas. Developing the ability to participate and observe means pupils are increasingly capable of transferring their analytical skills to a new situation, text or dilemma.

Speaking and listening

Drama is a powerful means and an appropriate context for developing speaking and listening. By being put in formal and informal situations that are outside their everyday experience, by taking a variety of roles and by asking and responding to questions, pupils can employ and evaluate discourses and language registers they would not normally use. Emotional and imaginative engagement underpins the ways pupils seek and create meanings.

Reading

Drama, like English, involves pupils in exploring texts and meanings. By reading and responding to texts in depth, through discussing, developing and analysing alternative interpretations, pupils consider how ideas, values and relationships are conveyed. Pupils are encouraged to read for deeper meaning and to develop critical understanding through creating, developing and sustaining roles, and the practical exploration of how gesture, sound, language, direction and structure affect the audience's responses. Scripts become not books, but plans for performances where the contribution of a director or actor can have a profound effect on meaning. Drama teaching which includes as its subject matter not only scripts, but also a variety of literary, non-literary and media texts, can help pupils to understand narrative structures, styles and writers' techniques as well as content, issues and ideas.

Writing

Writing in drama includes, but is not confined to, writing playscripts. Because drama provides a wide range of imagined contexts and captures pupils' imaginations it provides an excellent stimulus for a range of writing. Drama's unique capacity to provide contexts for writing means that notions of audience and purpose are made explicit for pupils through activities such as placing the writer in the text: pupils hold their positions in a drama and other pupils decide where they might physically place the author. Reviews, letters, diaries, reports, scripts, notices, persuasive writing, journalism, poems and narratives can feature in or develop from drama. Increasingly drama also involves critical and analytical writing about process and performance.

Planning with Framework objectives

The teaching objectives for drama in the English Framework are designed to enable teachers to:

- ◆ plan coherent sequences of work, which build specific objectives into blocks of work, linked as appropriate with objectives from elsewhere in the English Framework; or
- ◆ plan short units of work which are focused directly on the drama objectives.

This objectives bank addresses each objective in the English Framework separately, but this is not meant to imply that they should be taught separately: teachers would normally plan sequences of lessons which draw on the objectives and conventions to explore particular texts or situations, as in the example of the unit of work on *Holes* by Louis Sachar (page 80) or in the QCA exemplar sequences of lessons: 'Giving a voice: drama and speaking and listening resources for Key Stage 3' (www.qca.org.uk).

Effective teaching

Some of the features of effective drama teaching are outlined below.

- ◆ Teaching needs to be based around objectives and draw on a repertoire of conventions and techniques in relation to a text or situation. It is not enough for teachers to arrange situations and trust that this will encourage pupils to develop their skills in drama. Pupils need focused and effective teaching to enable them to develop through encountering, investigating, experimenting with and reflecting on a wide range of drama experiences.
- ◆ The teacher has a key role with the whole class in drawing explicit attention to the features and conventions of drama, and in modelling them (sometimes as teacher-in-role) in relation to an issue or text. Teachers also need to establish high expectations for behaviour and achievement.
- ◆ At times the teacher may need to do guided work with a selected group of pupils while others work independently of the teacher.
- ◆ Pupils need to be engaged in discussions about purposes, outcomes and approaches. This means identifying the ground rules that need to operate and the criteria for success.
- ◆ Reflection during and after the event is important. Pupils need help to stand back during their dramatic involvement to deepen their understanding of an author's intentions and of the layers of meaning in a text. They also need to evaluate positive features, articulate their choice and use of conventions and consider how to improve.
- ◆ It will sometimes be effective for the teacher to operate within the fictional world, and to work in role with the whole class. This enables the teacher to model appropriate language registers and press pupils to participate, creating space for individuals to respond reflectively during the process as well as at the end.

Structuring lessons

Lesson structures in drama need to be focused but flexible. No one structure will fit every lesson or every class: sequences of lessons should be planned in relation to objectives, taking into account the needs of the pupils. Exemplar sequences of lessons are available via QCA's website: 'Giving a voice: drama and speaking and listening resources for Key Stage 3' (www.qca.org.uk).

Lessons need to:

- ◆ have clear focus and structure so that pupils are clear about what is to be learned and how, and how it fits with what they know already;
- ◆ actively engage pupils in their learning so that they make their own meaning from it;
- ◆ develop pupils' learning skills and promote independent learning;
- ◆ use assessment for learning which encourages reflection, ensures reinforcement and leads to setting targets for future learning;
- ◆ incorporate high expectations of the effort that pupils can make and what they can achieve.

One possible teaching sequence for working with groups or classes could look like this:

Locate the lesson or sequence of lessons in the context of:

- ◆ the scheme of work
- ◆ pupils' prior knowledge
- ◆ pupils' preferred learning styles



Identify clearly the essential objective(s) for pupils in terms of:

- ◆ their knowledge, understanding, attitude and skills
- ◆ their attitudes and personal development



Structure the lesson as a series of episodes by:

- ◆ separating the learning into distinct stages or steps



Decide how to teach each episode, then choose:

- ◆ the best pedagogic approach
- ◆ the most appropriate teaching and learning strategies
- ◆ the most effective organisation for each episode

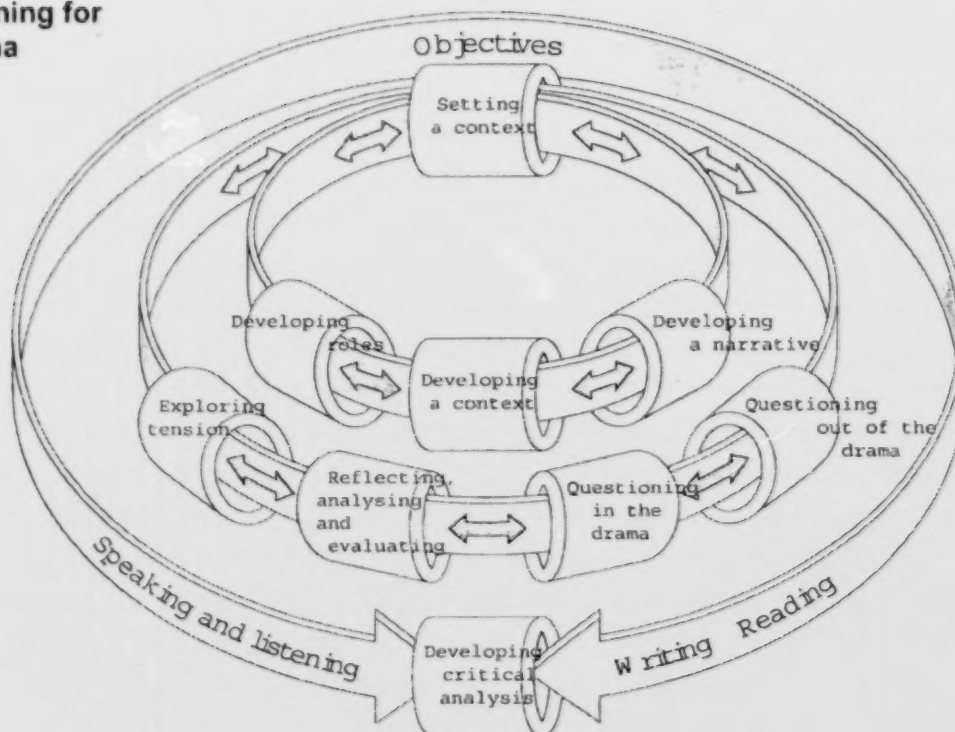


Ensure coherence by providing:

- ◆ a stimulating start to the lesson
- ◆ transition between episodes which recapitulate and launch new episodes
- ◆ a final plenary that reviews learning

The model below is not a set lesson structure, but a map of the related elements that could feature within a sequence of lessons.

Planning for drama



Assessment

Assessment should be a planned part of every lesson, and self-assessment should be part of every pupil's normal pattern of working in drama. For each objective in this bank there are specific suggestions for assessment in relation to performance criteria. When assessing performance, teachers could consider the following factors. How far pupils can:

- ◆ work effectively, responsibly and responsively as members of a group;
- ◆ develop their critical thinking about texts, issues and situations through work in role;
- ◆ translate initial ideas and responses into drama, which might include a tableau, an improvisation or a script;
- ◆ use specialist vocabulary confidently and sustain discussion on a text;
- ◆ use drama techniques and conventions to interpret texts and make meanings;
- ◆ select and shape material into a coherent and effective piece which reveals deepening understanding of a text or situation;
- ◆ use voice, gesture and movement to convey meaning to an audience, making disciplined use of the conventions of performance;
- ◆ analyse and account for their responses to texts;
- ◆ develop their reading skills through engaging critically with the techniques and intentions of writers and directors;
- ◆ develop their writing skills through exploring and scripting plays and a variety of other texts;
- ◆ transfer and apply to other curriculum areas the skills and understanding developed through drama;
- ◆ evaluate their own progress and set personal targets for development.

The methods of assessment can include:

- ◆ observation of individuals in the early stages of group work and subsequently in rehearsals or presentation;
- ◆ the use of evidence from pupils' working notebooks and other visual and written records made during the process of moving from ideas to presentation;
- ◆ an assessment of the dramatic effectiveness of a presentation which is performed as an assessment opportunity;
- ◆ evaluation of written critical analysis informed by collaborative exploration of a text;
- ◆ consideration of self- and peer assessments and evaluations of individual achievement throughout the process leading to performance.

Teaching approaches

Some established drama teaching approaches frequently referred to in this objectives bank are outlined and exemplified below. These approaches (often referred to as conventions) are not ends in themselves, but by introducing pupils to a repertoire of conventions the teacher enables pupils to adopt the approach that is most productive for exploring a particular text or situation. The aim is to build confidence in using the conventions to deepen understanding by ensuring engagement.

Approach	Outline	Examples
Action narration	Each participant pauses and verbalises motives and descriptions of actions before they undertake them in an improvisation.	While working on <i>Billy Elliott</i> , pupils prepare an improvisation of the scene where Billy's Dad discovers him practising ballet in a class of girls. Pupils verbalise their in-role thoughts.
Centring	This rehearsal technique is a particularly useful exercise for pupils of all ages and can be employed in many contexts. The underlying idea is that a character is ruled by a particular centre.	Pupils walk around the studio space imagining, for example, that the 'centre' of their character is based in their forehead, or on their left knee, or in the small of their back. How does simply imagining this change the way they walk? It may be suggested that the 'centre' has a colour and shape. How does a character walk if their centre is a medicine ball in the belly (Sir Toby Belch)? What if it is a little sparkling thing on the end of their nose (Sir Andrew Aguecheek)? Or, by way of contrast, a very tight knot in between the buttocks (Malvolio)? Pupils can be asked to decide on their own type of centre and explore how this suggests a certain type of character to them as they move around the space or try sitting or miming certain actions. Other pupils may ask a character questions and set them tasks: 'Sit down', 'Answer the telephone', 'Make a cup of coffee'. By watching carefully, the observers try to identify where the actor has placed the character's centre and what shape and colour it is.

Approach	Outline	Examples
Character pot	Pupils sit in a circle. One crosses the circle and addresses another as if he or she were a chosen character. That pupil then sets off across the circle and says a line to a third pupil, and so on.	For example, imagine Macbeth is the focus of the study: the first pupil might say, 'You really think a lot of yourself, don't you?' The second pupil might say, 'I expect meeting the hags was a bit of a trauma. Do you think the experience unbalanced your mind in any way?' The technique can be made more sophisticated by giving the character the right to reply or insisting that the statement is made from another character's point of view.
Conscience corridor	This is a way of exploring what might be going through a character's mind at a moment of crisis.	The pupils form two lines, facing each other. They consider the dilemmas faced by the character. As the character (teacher or pupil) walks between the two lines they listen as the pupils voice the arguments that might be going on in the character's head.
Essence machine	This is a way of making physical the core elements of an issue or situation. Simple movements and key words are selected to capture the 'essence' and a sequence is developed which can run ad infinitum.	Essence machines can be used to show a historical period or event, or used in quite a sophisticated, highly focused way to critique a character or the themes of a play or novel.
Forum theatre	A small group enacts a scene (usually from a narrative) with other pupils watching them and operating as directors – making suggestions and questioning.	A class explores the behaviour and psychology of Lady Macbeth as she awaits the return of Macbeth from Duncan's bedchamber. One person takes on the role of Lady Macbeth as the class use the stage directions, sound effects and language to direct her movements, gestures and expressions. They speculate on different versions, replay, rewind and rehearse before agreeing a final version based on a collective understanding of Lady Macbeth's inner turmoil.

Approach	Outline	Examples
Guided tour	Pupil A (with eyes open) acts as expert, and leads pupil B (with eyes closed) slowly through an imaginary environment, providing a spoken commentary. The stimulus can be a picture or text.	Having looked at a picture of a castle, one pupil leads another around a castle, which turns out to be Glamis. After the initial tour pupils change over, and the leader becomes the person being led.
Hot-seating	A single person takes on a role (usually seated – hence the name) and is questioned by the group.	Michael, the central character in <i>Skellig</i> , could be hot-seated at the point when he has discovered the 'person' in the garage. Other pupils can question in role or as readers of the novel.
Icebergs	The teacher offers a visual image of the outline of an iceberg with the waterline marked on it. The words spoken by a character are above the water, but the larger part of the character's feelings and fears are hidden from view.	The teacher draws an iceberg, marks the waterline, and fills the visible above-water section with quotations from Henry V himself. Pupils suggest words for describing Henry's invisible inner feelings to fill the hidden part of the iceberg.
Imaging	Pupils are asked to try and capture their own thoughts and feelings by making an image of them. This may involve sound and movement. They may work on their own or in pairs or groups. Groups can be asked to show physically the tensions and relationships between characters.	Pupils <i>show</i> what something is rather than describe it verbally. For example, how can they show 'winter' without just showing what people do in winter? How can they show concepts such as 'space' or 'growth'? Solving such a task will draw on their powers of imagination and representation. The use of movement, gesture and space becomes paramount as pupils try to physicalise concepts or relationships. A chair is placed in the middle of the room to represent the character, and pupils adopt a position in relation to the chair. For example, the character's mother might stand next to her son; an enemy might crouch behind the chair with hands ready to throttle him. The exercise can lead to a useful discussion about how relationships in the play are perceived and how stage space can be used to convey this.

Approach	Outline	Examples
Paired improvisation	Participants work together in role exploring a given context.	A useful strategy for quickly getting everyone into the drama. For instance, two parents argue over whether or not to apprentice their child to a chimney sweep 'master'.
Positioning the narrator, writer and reader	A situation drawn from a text is frozen, and pupils decide where the narrator, writer or reader might be in relation to the characters.	Two pupils are sculpted into position as characters from a dramatic situation. The teacher chooses another pupil to represent the narrator. The pupils agree the position the narrator might occupy in the picture. They discuss various criteria for this, including the narrator's distance from certain characters, the events, the reader's view and what control the narrator has. The reader and the writer are then placed in the picture in the same way.
Sound-scaping	This activity involves participants creating a scene by sound alone. Real and invented sounds can be used and it can be helpful to tape record the work and play it back to the group. Some teachers might choose to give pupils instruments to work with rather than relying solely on voices and hands to make noise.	The pupils talk about the noises the sailors might have heard on board Columbus's ship. The teacher 'conducts' the class by bringing in one child at a time so everyone can hear their contribution. They begin to creak and groan and make the noise of waves splashing against the side of the ship. The teacher can suggest a change in the situation; at first the boat is gently sailing through a calm sea but then the wind picks up, the sails begin to flap, a storm draws closer, and so on.
Speech and thought bubbles	Large cartoon-type bubbles can be cut out of card and laminated. Young people are generally familiar with these devices from comics and cartoons. Their main purpose in a drama session is to demonstrate that what someone is saying may not be what they are thinking, and to encourage pupils to be economical with dialogue.	To demonstrate this, it is necessary to freeze the action and physically place the balloon or bubble by a character's mouth or head, so the class can consider what is really going on. A well-known painting could be used as a stimulus. Pupils are invited to study the painting. One group adopts the actual positions of the characters. A second group uses speech bubbles to suggest a conversation between those characters. The third group considers this and uses thought bubbles to suggest what some of the characters may actually be thinking.

Approach	Outline	Examples
Split screen	A convention which allows the group to analyse, compare and contrast by juxtaposing two related scenes and switching action from one to another.	In a drama based on <i>The London Poor</i> , split screen is used to depict a poor family in the process of 'selling' their child to a chimney sweep juxtaposed with the scene around a fireplace in a wealthy household.
Tableau (freeze-frame)	A strategy which freezes action at a significant point to allow for close scrutiny and analysis by the group as a whole. Can be individual, small- group or larger.	A series of tableaux is created in <i>The Pied Piper of Hamelin</i> at the moment when the rats are causing chaos among the townspeople. This series of tableaux allows for 'chaos' to be frozen (i.e. managed by the teacher) and examined at some length by the group so that the full horror of the infestation can be understood.
Teacher-in-role	An essential technique to model the behaviour, language, viewpoint and attitudes of a role.	In order to establish the mood and attitude of Michael in <i>Skellig</i> , the teacher takes on the hot-seat role first – models it – and then asks for other volunteers to occupy the seat.
Thought tracking	A character (or group of characters) adopted by a pupil (or pupils) becomes the focus of close analysis by the group. Their public language (from the text or in a hot-seat) is examined and another pupil is asked to provide their private language (thoughts or feelings) at a given point.	Very useful for moments of decision or crisis in a text when a character is facing an awkward choice. In <i>Of Mice and Men</i> , George is asked at the end of the book if he knows where Lennie has gone. In a 'public' hot-seat, he may claim that he has no idea. Internally, however, he might be considering his options and a 'thought track' would allow this private dilemma to be analysed.
Whole-group drama	As the name implies, a strategy which includes all group members in role at the same time within a given context.	The council meeting in Hamelin is called to discuss the crisis. Pupils take on roles as members of the council and their roles are constrained by the expectations of language and behaviour placed on them by the context.

KEY STAGE 3 NATIONAL STRATEGY DRAMA OBJECTIVES BANK

Approach	Outline	Examples
Written responses	Drama can be a powerful stimulus for creative and critical writing. Setting and modelling creative extension tasks can give new insights into some aspects of the storyline and the characters. For example: newspaper headlines and news stories, letters from or to characters, epitaphs and obituaries, diary entries or school reports. Critical writing, which is a major feature of English at Key Stage 3, is deepened and developed by dramatic exploration of texts.	Prince Hamlet is making good progress in some areas of the curriculum. He shows progress in fencing and works well with a small group of friends. At times he can appear surly and aggressive (especially to some of the girls). His work in technology has been hampered by his confusion about the differences between hawks and handsaws.

Year 7 Framework teaching objectives

Year 7 SL15 Explore in role

Develop drama techniques to explore in role a variety of situations and texts or respond to stimuli.

About this objective

This objective builds upon pupils' prior experiences of drama by providing them with knowledge and experience of a wider range of techniques. It introduces more challenging demands in terms of their conscious use of drama to deepen critical thinking about texts, ideas and situations. These techniques might include hot-seating, thought tracking, small-group playmaking and more sophisticated uses of tableaux and role. The elements of drama might include the dramatic use of time, space and physical gestures and the use of sound, objects and light to create character, tension and atmosphere in their work. This objective also stresses the importance of providing a variety of situations, texts and stimuli for pupils' drama work. This variety should include stories, poems, dramatic texts, visual, aural, media texts and hypertexts as well as pupils' own fiction and non-fiction writing.

What to teach

Making

- ◆ Identifying the given circumstances of situations, and therefore the constraints a text imposes, as well as seeing the potential for dramatic exploration in these situations. Use of drama techniques to represent those given circumstances
- ◆ Developing and playing characters socially and culturally different from themselves, based on information provided in texts and other stimuli
- ◆ Learning about, recognising and choosing from a wide range of drama techniques to deepen the exploration of texts, ideas and situations
- ◆ Understanding how different techniques involve different kinds of learning
- ◆ Working with others in sharing and developing ideas for dramatic presentation; negotiating effectively with others both in and out of role

Performing

- ◆ Using some of the basic conventions of dramatic communication, including how to structure scenes, develop tension and use space and objects to convey meaning to others
- ◆ Recognising and giving cues and interacting effectively and productively with others during an exploration or presentation
- ◆ Developing the confidence to perform in front of an audience
- ◆ Developing vocal and physical skills in their performance of character
- ◆ Using different techniques to develop different kinds of learning

Responding

- ◆ Identifying and working with dramatic themes suggested by the situations, texts and other stimuli, for example: power, loss, family and other loyalties
- ◆ Explaining what they think and feel about texts and stimuli during their exploratory work in role as well as afterwards
- ◆ Responding to cues, clues and prompts offered by the teacher working in role with the class to initiate and deepen dramatic explorations of texts and other stimuli
- ◆ Promoting reflection on what pupils have learned about language, texts and ideas through work in role

- ◆ Developing a language for talking about their own work and their responses to the work of other pupils, and (where possible) live performances of theatre artists
- ◆ Reflecting on and recording their responses to their explorations in role

Subject-specific vocabulary

Alter ego, character, context, convention, dialogue, dramatic effect, dramatic intention, forum theatre, gesture, given circumstances, hot-seating, improvisation, monologue, narrative, plot, ritual, role, role-on-the-wall, scene, soundscaping, subtext, tableau, teacher-in-role, technique, thought tracking, voice

Teaching approaches

The following approaches would usually be demonstrated (modelled) by the teacher or pupils to show pupils what is expected. They are then explored by pupils working collaboratively within the context of a particular text or stimulus. There need to be frequent opportunities for pupils to explain, evaluate and reflect on their work, both during and after their participation.

- ◆ Demonstrate and then provide opportunities for pupils to take on roles, particularly adult roles, that require them to imagine themselves 'differently'. Possibilities include:
 - experts faced with dilemmas and problems: *scientists, builders, archaeologists, doctors, vets, designers, manufacturers;*
 - the powerful whose decisions will affect others: *policy makers, kings and queens, leaders, generals, superheroes;*
 - adults exercising adult responsibilities: *teachers, carers, bankers, advertisers;*
 - parents caring for their families and the worlds they live in.
- ◆ Model, and provide pupils with opportunities, including mime, to learn that when working in role language is only one of the forms used to represent the situation. We don't just talk ourselves into the context; we also use space, gesture and objects to define both the physical and the social elements of the situation.
- ◆ Show pupils that their work in role can develop their critical thinking through exploring a text or situation. It is vital to discuss how what they say and do is determined by who they are in the drama and the demands of the situation that they face. Opportunities such as role-on-the-wall or alter ego enable them to explore this as a group or class, engaging with writers' intentions and techniques as well as exploring and empathising with characters in literature and with other people in 'real life'.
- ◆ Provide opportunities for pupils to interact with others in role. The class may all be involved in a rolling drama and pupils can be asked to offer advice to a character at critical moments. The advice can be their own thoughts, their in-role response or could be drawn from a text being studied.
- ◆ Demonstrate and provide pupils with opportunities to recognise that the language and voice we use when in role should express the role, but should also symbolise the role's position in the social structure of the drama. For example, the teacher, or a particular pupil, might model the role of a lawyer, choosing words to communicate information but also choosing them to show that he or she is a lawyer by talking with a lawyer's public formality. Promote reflection on what pupils have learned about language and human behaviour from their explorations in role.
- ◆ Teach pupils how to represent characters in context in 'here-and-now' situations, using visual, aural, linguistic, spatial and physical signs to convey a 'living reality' for an audience.

- ◆ Pupils need to see modelled and learn to use the conventions of dramatic writing, for example: *monologue, dialogue, scene structure, stage directions, text and subtext*.
- ◆ Pupils should be shown how to make translations of experience, and a variety of text sources (poetry, prose, fiction and non-fiction), into dramatic form.
- ◆ Pupils should be shown and given the opportunity to use explorations of dramatic contexts to provide authentic purposes, and 'real' consequences for writing in a variety of text types. For example, placing a text physically in a scene, as in the *Holes* unit included in this bank (see page 80). The texts might include: *notes, messages, recipes, instructions, memos, text messages, emails, letters, diaries, witness statements, chronicles, archives, newspaper reports, official reports, laws of the land, job descriptions, technical details, scientific reports, church records (including births, marriages, deaths, christenings, and so on)*.

To assess this objective

Assessing this objective involves judging pupils' ability to:

- ◆ explore the issues within a text by working in role, and by deepening their understanding of how an author has presented those issues;
- ◆ enact scenes in the original text;
- ◆ take on roles from the text and be questioned about the motives and intentions of the characters and the author;
- ◆ use space and objects (including costume) in a variety of ways to represent meanings in the text; for instance, to physically represent the psychic or cultural distance between characters or to 'place' the writer or reader within a scene;
- ◆ script, or improvise, alternative scenes or endings, extend the story back in time or forward into an imagined future and create 'missing' scenes or moments that are suggested but not fleshed out in the original text;
- ◆ explore how to use gesture to convey subtext; how inner speech can be played visibly;
- ◆ demonstrate through their spoken and written responses that their understanding has been extended through the use of dramatic techniques;
- ◆ recognise that there can be a variety of 'possibles' when it comes to the interpretation and representation of meanings (different groups will respond to the same task in different ways).

Performance indicators

Always sometimes rarely

- ◆ Can identify and comment on the dramatic potential of the given circumstances of a situation suggested by a text or visual or aural stimuli
- ◆ Can work effectively and cooperatively with others, both in and out of role, in ways that deepen understanding of a text and develop critical thinking
- ◆ Can identify possible tensions, subtexts, plot lines and themes in situations, texts and other stimuli
- ◆ Can use voice and movement to convey character, matching dialect and register to role and situation
- ◆ Can use a wide range of dramatic techniques to convey character, situation, atmosphere and dramatic intentions
- ◆ Can structure scenes so that they are coherent to an audience
- ◆ Can keep basic records of their work, in a variety of visual and written forms, and how it has developed
- ◆ Can comment positively and critically on their own work and that of others

Example

Pupils have been focusing on developing their skills of characterisation to deepen their exploration of a series of texts. They have had aspects of mime modelled for them, and are now starting an exploration of the life of a fictional grandfather. The class are divided into groups of four, each with one director and three actors. To avoid mere stereotyping, each group is given three short text extracts which they use as the starting point for creating a mime that shows three men at different stages of their life (young, middle-aged and elderly) getting up in the morning and preparing to leave their homes. The objective is to interpret the texts using space, time and gesture to demonstrate the differences between the men. The class reflect on how they tried to show difference and how they recognised the differences, including cultural differences, between the men in other group presentations.

The pupils are then shown a poem by Deborah Chandra titled 'Grandpa's Shoes'.*

The class are asked to focus on what the poem might tell them about the man's life – was he once tough but is now soft, how does age soften us, what kinds of bruises and scuffs might he have experienced, what kind of story these shoes might tell us. In groups, pupils are asked to make a tableau of grandpa and his shoes, which creates a tension between the different ways in which his family might see him – the suggested viewpoints are grandchild, son or daughter, wife, sibling. Pupils then explore the different ways in which grandpa might have walked in these shoes at different times of his life. They demonstrate grandpa walking as a boy, as a teenager, as a young man and as a middle-aged man. The teacher picks examples and asks the class what they can tell about the character from the way he walks at that stage in his life – does he seem confident, afraid, aggressive, in a hurry, and so on. The teacher asks pupils to imagine what sorts of experiences and events might shape the way that the man walks at different stages of his life. Where appropriate, pupils are hot-seated as they show their 'walk' to find out what is happening in their lives at that moment.

The teacher-in-role draws on pupils' comments and responds to pupils' questions to create an image of the grandpa now old and reflecting on his life. In groups, pupils create tableaux based on any of the moments from grandpa's life that interest them. Groups then draw or create an object that might be associated with that moment that grandpa might have kept in a collection of precious memories. Each group then makes a tableau to show the moment before grandpa first received the object. These tableaux are shared and new groups are asked to improvise a scene based on the object and the tableau which has been presented by one of the other groups. The groups explain how they saw grandpa at that moment, and for homework write reflectively about their deepening engagement with the poem and their experience of creating tableaux.

* The poem 'Grandpa's Shoes' can be found in the Drama Objectives Bank, DfES reference: 0321/2003, a copy of which has been sent to all schools. The poem comes from *Rich Lizard and other poems* by Deborah Chandra, published by Farrar, Straus and Giroux, LLC.

Commentary

The lesson was not just about practising a technique; it was about developing control of that dramatic technique while deepening the exploration of a poem. In order to make the mime of the three men, pupils had to take a textual starting point and think about non-verbal ways of conveying the differences in age. The pupils had to consider different viewpoints of grandpa and possible tensions between these viewpoints. In exploring 'walking' in grandpa's shoes, pupils had to explore the kinds of events and circumstances that might have shaped his character and therefore their physical representation of character. The teacher created an image of the grandpa's life based on the contributions of the class, and drew out tensions, potential conflicts, themes and key events to demonstrate how selecting and assembling material for characterisation can deepen the interpretation of a text. There were continual opportunities for making, performing and responding through reflection – these were not processes that happened only at one particular point.

Year 7 SL16 Collaborate on scripts

Work collaboratively to devise and present scripted and unscripted pieces which maintain the attention of an audience.

About this objective

Pupils will have had experience of presenting scripted and unscripted performances at Key Stage 2, often as part of an assembly, a class project or presentation. They will be aware of the basic conventions of scripts, simple rehearsal techniques and the pressures of performing for an audience. They may also have experience of being directed by a teacher. In Year 7, the devising and presenting of scripted and unscripted pieces should become a regular activity in drama. These presentations may range from short pieces prepared as part of a longer scheme of work to longer, self-contained and polished performances. It is important that Year 7 pupils learn how to devise simple presentations that communicate their ideas effectively through drama and maintain the interest of an audience.

What to teach

Making

- ◆ Listening to the ideas of others as well as contributing their own
- ◆ Negotiating and collaborating effectively with their peers in the selection and integration of ideas
- ◆ Identifying and using simple dramatic techniques to explore and communicate their ideas
- ◆ Creating characters, settings and plots based on their own ideas or those of a playwright
- ◆ Developing techniques for the dramatic exploration and realisation of a wide variety of scripts
- ◆ Identifying possible themes and issues, which have dramatic potential

Performing

- ◆ Expressing their ideas confidently, making use of their bodies, voices and staging
- ◆ Using a range of techniques to deepen awareness of the meaning of a text as an interpretation is developed
- ◆ Considering the audience when developing their ideas for performance
- ◆ Being disciplined and sensitive to other performers
- ◆ Exploring different modes of developing understanding and engaging with an audience
- ◆ Creating and sustaining tension, atmosphere and pace in performance

Responding

- ◆ Reflecting on their contributions as group members to the shared exploration of a text or stimulus
- ◆ Recognising and commenting on the effectiveness of dramatic techniques and conventions used in their own performances and those of others, including professional performances
- ◆ Reflecting on the effects of different dramatic conventions and techniques in dramas they watch or in which they participate

Subject-specific vocabulary

Areas of the stage (for example: stage left, downstage), cues, realisation

Teaching approaches

- ◆ Establish effective working environments that encourage pupils to contribute ideas and responses and to comment sensitively and appropriately on each other's ideas and contributions.
- ◆ Model ways of communicating character through a range of techniques including teacher-in-role, conscience corridor and hot-seating.
- ◆ Establish, explain and model the ground rules for collaborative working and the conventions for presentation.
- ◆ Introduce techniques that assist pupils in developing their ideas, such as diagrams, role-on-the-wall, thought tracking and tableaux.
- ◆ Direct examples of group work to demonstrate how to communicate ideas to an audience through dramatic techniques and conventions of staging.
- ◆ Discuss the relationship between form, content and effect in pupils' work on texts and other stimuli, and in examples taken from professional theatre.
- ◆ Demonstrate and explore how lighting, props and staging can enhance the dramatic communication and realisation of ideas.

To assess this objective

Pupils can be assessed according to four sets of criteria:

- ◆ ability and willingness to function as an effective group member in exploring texts and creating pieces;
- ◆ ability to translate initial ideas and responses into drama, which might include a tableau, an improvisation or a script;
- ◆ ability to select and shape material generated in the exploratory phases into a coherent and effective piece which reveals deepening understanding of a text or situation;
- ◆ ability to communicate effectively with fellow group members or an audience, making disciplined use of the conventions of performance.

Performance indicators

Always sometimes rarely

- ◆ Contributes ideas to discussion, listening to and incorporating the ideas of others
- ◆ Establishes productive working relationships with other group members and seeks to develop interpretations through discussion and accepting feedback on work in progress
- ◆ Can identify and use a wide range of dramatic techniques for exploring rehearsing and presenting ideas for performance pieces
- ◆ Can read scripts for clues about character, setting, plot and themes
- ◆ Can translate ideas into scenarios for improvisation or into a script that can be used by other groups
- ◆ Can recognise and discuss the relationship between form, content and authorial intentions in the texts they explore and the dramas they create
- ◆ Identifies ways of building on basic ideas to create tension, atmosphere and interest for an audience
- ◆ Reflects during devising and rehearsal on the needs and expectations of an audience

Example

The class is doing a unit of work, based on *Romeo and Juliet*, which develops critical thinking and performance skills through presentation. The exploration of meanings through developing presentations of scripts has been modelled in earlier lessons. The teacher has selected short speeches as the basis for group work

leading to a physical and vocal presentation which reflects a considered interpretation of the text. The speeches are differentiated to offer progressive challenges according to ability.

The teacher explains that the speeches are said some time before the deaths of Romeo and Juliet and that Shakespeare uses language and imagery to create a sense of the gloomy events to follow. During shared reading of the three speeches on OHT, the teacher underlines words or phrases suggested by the class as creating a bad omen for the future.

Example 1

Benvolio *This wind you talk of blows us from ourselves.
Supper is done, and we shall come too late.*

Romeo *I fear too early, for my mind misgives
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels, and expire the term
Of a despised life, closed in my breast,
By some vile forfeit of untimely death.
But he that hath the steerage of my course
Direct my sail!*

Example 2

Friar Lawrence *So smile the heavens upon this holy act
That after-hours with sorrow chide us not!*

Romeo *Amen, amen. But come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight.
Do thou but close our hands with holy words,
Then love-devouring death do what he dare
It is enough I may but call her mine.*

Friar Lawrence *These violent delights have violent ends,
And in their triumph die like fire and powder,
Which as they kiss consume. The sweetest honey
Is loathsome in his own deliciousness,
And in the taste confounds the appetite.*

Example 3

Juliet *O, bid me leap, rather than marry Paris,
From off the battlements of any tower,
Or walk in thievish ways, or bid me lurk
Where serpents are. Chain me with roaring bears,
Or hide me nightly in a charnel house,
O'ercovered quite with dead men's rattling bones,
With reeky shanks and yellow chapless skulls;
Or bid me go into a new-made grave
And hide me with a dead man in his tomb
Things that, to hear them told, have made me tremble
And I will do it without fear or doubt,
To live an unstained wife to my sweet love.*

The teacher, working with one group, models what is expected – one figure is central while the other group members start to move in, getting nearer and nearer to the central figure. With each move they whisper, 'dead men's rattling bones',

'yellow chapless skulls', 'new-made grave', 'with a dead man in his tomb'. The figure in the centre shouts 'I will do it without fear or doubt' in a range of ways which suggest that he or she will not be defeated by fear.

The teacher selects groups of five or six pupils and gives each group one of the speeches to work on. The groups discuss and share their responses to the speech and select three of the most haunting or gloomy words or phrases.

The teacher questions each group about their selection and gives them the following instructions:

Using your key phrases as many times as you wish in any order you choose, create a way of using the words in a scene to express the emotions in the speech.

Your scene should be more like a nightmare than real life. It should be a scene which expresses the gloom and doom. There must be no words other than those from the speech. You can whisper, chant, taunt, shout or even sing them! Consider what gestures and movements can accompany the words to make it as horrifying as possible.

The teacher asks for and also advises on ways that they might convey their chosen speeches through voice and movement. After the presentations the teacher rereads the passages and discusses with pupils how their responses have developed.

Commentary

The dramatic presentation of the speeches is based on pupils' engaged and imaginative responses to the speeches and their ability to work collaboratively, making creative uses of their voices and bodies to deepen the interpretation of a text.

Making

Groups have to select phrases according to the given criteria and share and discuss what emotions are evoked by these phrases. From this discussion the groups work out how to use their voices and bodies to develop and then to communicate their understanding of the speech. Groups need to manage themselves effectively so that all are involved but the work remains clear and coherent for an audience. This involves allocating phrases to individuals or to a group who match their movements to their ideas about the emotions and effect of the speeches.

Performing

The task requires pupils to make imaginative, effective and disciplined use of time, space, voice and body in order to communicate effectively with an audience. Groups need to discuss and consider how the audience will be placed and how they might interact with the audience in order to maximise the effect of their work.

Responding

The pupils begin by identifying key dramatic phrases from a script and by identifying appropriate emotions to communicate to an audience. This initial text work and the responses generated form the basis for the exploration of how best to convey the mood, intentions and physicality of Shakespeare's language for an audience. It also enables pupils to think critically about Shakespeare's language choices and dramatic techniques.

Extend their spoken repertoire by experimenting with language in different roles and dramatic contexts.

Year 7 SL17 Extend spoken repertoire

About this objective

Drama gives pupils the opportunity to experiment with language in a variety of dialects and registers which they might not otherwise be able to experience or use. Like language, drama is contextual: pupils recognise that different formal and informal contexts require different registers of language for communication – that the language of the courtroom is different from the language of the youth club, for instance. By offering pupils the opportunity to explore and experience the relationships between role, context and register, the teacher is developing their subject knowledge, extending their spoken repertoire and developing their critical thinking about language in texts and contexts.

What to teach

Making

- ◆ Questioning which promotes understanding and develops interpretations
- ◆ Identifying the given circumstances of the dramatic context of a scene
- ◆ Exploring through engagement how the given circumstances might shape the language used by characters in the scene
- ◆ Recognising that the language used by characters changes according to the contexts they find themselves in
- ◆ Experiencing and exploring registers that are different from their own
- ◆ Identifying and exploring how playwrights use language to convey character

Performing

- ◆ Matching language to role and the given circumstances of texts
- ◆ Developing characters through their choices of register and dialect
- ◆ Underscoring their language with appropriate physical and emotional responses
- ◆ Speaking clearly and with confidence in front of an audience
- ◆ Matching their language and expression to the effect they want to have on other characters or an audience

Responding

- ◆ Understanding that how we speak (dialect and register) is influenced by who we are and where we live
- ◆ Reflecting on their own potential to use powerful registers of talk to persuade, change and manage in formal situations
- ◆ Reflecting on how others are affected by their uses and choices of language in role and how they responded to other roles and their language
- ◆ Recognising that questioning contributes strongly to the development of critical thinking

Subject-specific vocabulary

Audience, context, cues, formal, given circumstances, informal, register, role, subtext

Teaching approaches

- ◆ Establish a safe and protected working environment which encourages pupils to question and to experiment and play with language without being self-conscious or fearing ridicule by peers.

- ◆ Establish talk as the core medium for learning in drama and ensure that pupils are given every opportunity to discuss, explore and negotiate through talk.
- ◆ As a starter, ask people to become someone they have heard speak during the day. Create a line with formal at one end and informal at the other. Explain both terms and ask pupils to place themselves somewhere on the formal/informal continuum, for example: *headteacher, caretaker, parent, friend*. Discuss gradations of formality and draw out the notion of appropriateness. Take suggestions for other types of people, nominate pupils to become them, and rearrange the line accordingly.
- ◆ Use forum theatre in which pupils use questioning to clarify thoughts about characters, events and authorial intentions.
- ◆ Model the relationship between role, context and register, for instance through video extracts, teacher-in-role and hot-seating. Teach pupils how to identify the given circumstances of a context so that they can begin to suggest appropriate dialects and registers for the roles they adopt.
- ◆ Provide pupils with relevant and engaging starting points and scripts which will encourage pupils to respond through talk and which have the potential for a wide range of roles and dramatic contexts, some of which require pupils to use standard English, for example: *pupil to teacher about inter-school sports, customer to shop assistant, adult to telephone operator*.
- ◆ Use questioning to identify, value and build on ideas and arguments offered by pupils in class discussion. Encourage pupils to reflect on their own and other people's abilities to code switch in relation to context by modelling what it means to be 'listening detectives' who listen to what is being said around them and take notes on how people speak, rather than the content of what they say. Make and display a collection of overheard comments.
- ◆ Plan opportunities for pupils to experience and use powerful registers of language. Encourage less confident pupils to take on powerful roles in the drama and create situations in which pupils in role need to resolve problems or issues through appropriate dialects and registers.
- ◆ Once pupils have created a scene from a text, freeze-frame it, and use other pupils to place the author and/or reader physically in the scene. Use this visualisation to explore the author's techniques and intentions as well as the content of the narrative.

To assess this objective

Assessing this objective should include pupils' contributions in and out of role. Out of role pupils should be assessed on their ability to adopt appropriate registers and vocabulary for group discussion, textual exploration and the presentation of ideas to the class. When working in role, pupils should be assessed on their ability to match role, register and context effectively, particularly when they are representing roles that are physically, socially and culturally different from their own experience. They should also be assessed on their ability to interpret an author's intentions through dramatic action and to explain the reasons for their in-role decisions. Pupils should also be assessed on their interaction with other pupils in role in order to develop and maintain the social relationships and tensions in the dramatic context. Assessing pupils' achievements in role should be based on explicit and negotiated criteria for the role-playing and on pupils' working notebooks and other records of how they tried to match register and language to role and context.

Performance indicators

Always sometimes rarely

- ◆ Can use questioning to develop and refine ideas
- ◆ Can speak with confidence in front of the class when explaining and presenting
- ◆ Can observe and maintain social rules for class discussion, by not interrupting or talking at the same time as other pupils, for instance
- ◆ Can adapt their language according to the role they are playing
- ◆ Can justify their choice of language in role by reference to the text and the dramatic context
- ◆ Can match their physical, vocal and emotional expression of character to their use of language in role
- ◆ Can analyse dialogue in scripts and other texts, and form ideas about characters based on the vocabulary, structure and peculiarities of speech used

Example

A class is working from the text and pictures in Michael Morpurgo's *Blodin the Beast*. The story tells of Blodin the Beast who drinks only oil and breathes only fire. Blodin has been ravaging the land looking for oil, destroying villages and enslaving the villagers. The class take on the role of people living in the last village left. Blodin is coming. What should they do? Would it be better to become slaves or to die?

Pupils look closely at the illustration of the village and the people. They are asked to list five differences between the culture of the place and people illustrated and their own. They discuss with the teacher how these differences might affect the way they see and talk about the problem of Blodin. In pairs, pupils select two figures from the illustration that might be in conversation. Pairs arrange themselves in the space adopting the exact physical position and gestures from the illustration to make a whole-class tableau of the villagers. Pairs then improvise dialogue based on their physical position and gesture. The whole class then listen to these dialogues. The teacher in role as an elder of the village calls a meeting with the pupils in role as heads of families who must discuss, negotiate and decide what best to do when Blodin comes. During this meeting the teacher models an appropriately formal register of language for pupils to emulate. Finally, pupils decide where they would place the author in the scene they have created, and then reflect on what they have learned in relation to the text and the objective.

Commentary

Michael Morpurgo is a popular author whose other works may be known to the pupils. The combination of text and illustration is a useful way of helping pupils to develop the skills of identifying the given circumstances and physical, social and cultural characteristics of the roles they adopt. The meeting at which pupils play the roles of heads of families provides them with the opportunity to experiment with language appropriate to their situation, responsibilities and the gravity of the situation that they face. In role in the meeting they will have to adopt appropriate registers for explaining, persuading and negotiating.

Making

Pupils have to identify the given circumstances of their roles by looking for clues in the illustration provided. They also have to work out individual differences in the concerns, and therefore language, of the roles they represent by paying close attention to clues of motives, status, and so on. Their understanding of the figures in the illustration influences their use of language and movement in improvised dialogue.

Performing

Pupils have to adopt and maintain the physical characteristics of their role and match this to their dialogue. In their improvised dialogue they must seek to convey their ideas about their character through appropriate vocabulary and structure of language. They will face the demands of speaking in public and publicly negotiating decisions which will have an impact on the fictional futures of the roles they have adopted and the families they are responsible for.

Responding

Pupils reflect on how different the villagers' culture, history and geographical location are from their own and how this will affect their dialogue and decision making. They also have to consider the differences between the villagers in terms of status, gender and age. These differences will inform their role-playing and dialogue and interactions in the village meeting. Pupils also need to step out of role to recognise and reflect upon the author's language choices and narrative techniques.

Year 7 SL18 Exploratory drama

Develop drama techniques and strategies for anticipating, visualising and problem-solving in different learning contexts.

About this objective

In Key Stage 3, pupils can build on their repertoire of techniques and strategies for anticipating and visualising narratives and other kinds of text that they met in Key Stage 2. They need to develop new techniques in drama that help them to identify the given circumstances of situations and to predict from these what might happen and develop next. They also need techniques for visualising problems and contexts in terms of space and design features. Strategies need to be developed for analysing and resolving problems collectively from across the curriculum through the use of a range of dramatic conventions.

What to teach

Making

- ◆ Using diagrams, role-on-the-wall and other exploratory techniques to anticipate plot and character developments in scripts and in their own improvisations
- ◆ Using storyboards and stage design plots to visualise contexts and ideas
- ◆ Developing strategies for avoiding conflicts in group work and decision-making
- ◆ Starting with prose descriptions of people and places and visualising and representing them as characters and settings
- ◆ Using drama techniques to develop critical thinking about ideas and issues in different curricular contexts

Performing

- ◆ Picking up on and responding appropriately to cues given by other actors (including teacher-in-role) in improvisation
- ◆ Giving cues to others which signal their characters' objectives and 'wants' in a scripted or improvised scene
- ◆ Deepening understanding of issues and texts through working in role
- ◆ Considering how lights, simple props and objects and other technical effects including sound might enhance their performance work
- ◆ Exploring, analysing and articulating through drama the interpersonal dimension of social, historical, geographical and scientific situations
- ◆ Analysing problems through dramatic enactment

Responding

- ◆ Using a variety of reflective action techniques and conventions as part of their reflection and record keeping, including storyboards, icebergs, digital images, role-on-the-wall, writing-in-role, thought tracking
- ◆ Using drama as a mode of analysis by exploring the emotional and intellectual dimensions of problems drawn from different curricular texts and contexts
- ◆ Responding physically and visually to clues about character, plot and setting in the openings of stories and other texts
- ◆ Listening to and integrating the ideas of others when resolving technical, artistic and social problems as part of a dramatic investigation of a situation
- ◆ Recognising that differences in perception, understanding and interpretation in the group can be a source of vitality and strength

Subject-specific vocabulary

Backstory, character development, costume, exposition, icebergs, plot, props, role-on-the-wall, set, setting, storyboards, thought tracking, units

Teaching approaches

- ◆ Use a variety of techniques and conventions to explore character, settings and plots through drama rather than through discussion.
- ◆ Encourage pupils to feel confident to express ideas which are alternative to or different from those expressed by the majority in the group.
- ◆ Model ways of negotiating a consensus of ideas and conflict resolution strategies.
- ◆ Provide pupils with the means of making visual explorations and presentations of ideas, including OHPs, digital imagery and PowerPoint as well as art-making equipment.
- ◆ Collect and use a variety of materials and objects to stimulate pupils' visual imaginations.
- ◆ Demonstrate how simple lighting, set and materials can be used to enhance work.
- ◆ Explore different curricular contexts through the use of drama techniques such as forum theatre or hot-seating.
- ◆ Ensure that time is planned for appropriate reflection on both the form and content of pupils' work.

To assess this objective

The assessment of this objective includes assessing cognitive, imaginative, artistic and social skills. In and out of the drama, pupils are assessed on their listening and interactive skills in group problem-solving and on their ability to pick out clues and ideas which will contribute to shaping and planning effective drama. They are also assessed on their ability to comprehend textual and other clues, which will contribute to a scripted or unscripted drama and deepen understanding of the texts or issues involved. Pupils are assessed on their ability to use and give cues to other actors, which are consistent with the given circumstances of a script or situation. They are also assessed on their ability to apply dramatic techniques in the exploration of ideas and situations from across the curriculum. Assessment of their progress in terms of subject content in subjects other than English would normally involve teachers of those subjects.

Performance indicators

Always sometimes rarely

- ◆ Can deepen understanding of ideas and situations from across the curriculum by exploring and analysing ideas and issues through drama
- ◆ Uses visual, aural and kinaesthetic techniques when problem-solving through drama
- ◆ Can anticipate and predict characters, settings and plot from the openings of stories and the exposition of scripts, and understands the differences between prose narrative and dramatic narrative
- ◆ Can suggest ways of realising the dramatic potential of a prose text, idea or situation as visual signs and dramatic action
- ◆ Listens to and seeks to integrate ideas which are different from their own
- ◆ Can suggest ways of tackling technical and other problems in the creation of a performance

Example

A class are studying aspects of the First World War in history. Pupils are given selected sources of information about the First World War in different text types which include John McCrae's poem 'In Flanders Field', a list of statistics of casualties for all the nations involved in the conflict, propaganda posters and an eyewitness account by an officer of the execution of a deserter. Through shared reading pupils are shown how to compare and contrast these sources of evidence and to comment on the different ways in which the war is represented in poetry, facts, propaganda and first-hand reportage. In discussion they identify a tension in all of the sources of evidence between national chauvinism and pride and a fear of ordinary people not enlisting and/or deserting the war. The pupils are then shown a picture of a solitary soldier leaning against a tree and staring. In groups and using the evidence they have been given and the conclusions of their discussion, pupils are asked to prepare tableaux based on what they think the soldier in the picture 'sees'.

The tableaux include:

Past – Images of the soldier's strongest memory of home, the event that caused the soldier to enlist, a propaganda poster that dissolves into an image of the reality of war.

Present – Images of what might surround the soldier, including other soldiers at rest, writing letters, tending the wounded.

Future – Images of the soldier returning home but now confined to a wheelchair because of injuries.

Based on an evaluation of these tableaux, the teacher discusses the differences in attitudes towards the war now and then. The class is divided into pairs and given one of the following improvisation scenarios to explore: *A child, after the war, asks his father 'What did you do in the war, Daddy?'* or *A parent hears their son crying the night before they enlist – what will the parent say to the child?* Pupils also take part in a whole-group improvisation as front line officers called to a meeting with the teacher-in-role as a general from HQ, who is concerned about deserters and soldiers being generally unwilling to fight. The general asks the officers for advice as to what to do and reminds them that examples need to be made in order to encourage the other soldiers.

Commentary

This lesson gives the pupils an imaginative, creative and enactive means of deepening what they have learned about a period in history. The pupils have the chance to explore their own subjective responses to war physically and emotionally through acting out aspects of the lives of ordinary families and soldiers of the time. The consideration of different text types introduces an important opportunity to discuss the different kinds of truth in factual and fictional representations of historical realities. Having engaged subjectively with the issues through drama, pupils are in a better position to write objectively about those issues in history.

Making

Pupils have to compare and contrast different modes of evidence ranging from the apparent objectivity of statistics to the subjectivity of poetry. They have to consider how to represent a different time, place and society in their work. They have to consider the genre of First World War propaganda posters and how to give their own work the right feel of the period.

Performing

The improvisations give the pupils an opportunity to speak and respond in ways that will be different from their usual behaviour. This needs to be translated into images and role-plays that combine the pupils' own subjective responses to the material with an attempt to work with contemporary attitudes and moral positions which might be different from their own.

Responding

The sources of evidence cause different kinds of personal response in pupils, which allows for a useful discussion about modes of representation and the scale between apparently subjective and objective historical accounts. There is much to reflect on in this lesson in terms of national identity, the experiences of war and changing attitudes towards duty and service, as well as pupils' dramatic development.

Reflect on and evaluate their own presentations and those of others.

Year 7 SL19 Evaluate presentations

About this objective

Reflecting on their own performances and those of others is a central objective for drama at Key Stage 3. The ability to reflect on their own performance is central to pupils' progression in drama, enabling them to match the quality of their own work to explicit criteria and to identify targets for further improvement. Reflection in drama should not be restricted to plenary sessions but should be a continuous process which includes reflection on the pupils' developing understanding, thinking and learning. This learning process, of which performance is a part, should be in relation to the content or human theme of their drama work, the intentions and techniques of authors and pupils' ability to use drama techniques to communicate effectively. Reflection on other people's performances, including those of professional performers, is important in helping pupils develop their critical skills in relation to plays. In Year 7 the teacher should help pupils to analyse and structure their reflections and develop a subject-specific vocabulary for discussing the increasing variety and complexity of drama as an art form, as well as a medium for developing critical thinking.

What to teach

Making

- ◆ Setting realistic personal targets and goals for improving the quality of their work in terms of dramatic exploration and evaluation
- ◆ Developing an appropriate discourse for giving and receiving critical feedback on performance and textual interpretation
- ◆ Using subject-specific vocabulary to describe their own work and that of others
- ◆ Reflecting on the potential meanings in their work as well as their choices about which techniques and conventions to use to communicate meaning through drama

Performing

- ◆ Evaluating their own work, in rehearsal or devising, with objectives and assessment criteria in mind
- ◆ Using strategies for anticipating and solving artistic and technical problems that might be blocking their understanding of an author's intentions or the effective communication of their ideas in performance
- ◆ Recognising and commenting on the effectiveness of different ways in which drama can be used to explore texts and other stimuli
- ◆ Recognising the different but complementary roles of authors, actors, designers, directors and technicians in the realisation of a performance

Responding

- ◆ Recording their reflections in different ways, through the use of journals, diagrams and digital images and various forms of peer and self-assessment
- ◆ Evaluating their own work, following exploration or presentation, with objectives and assessment criteria in mind
- ◆ Distinguishing between analysis and description when explaining authorial intentions or their own dramatic decision-making
- ◆ Analysing the specific ways in which techniques and conventions can be used to create emotional and aesthetic effects and to enhance the level of engagement with a text

- ◆ Commenting on similar pieces of work using appropriate aesthetic and assessment criteria
- ◆ Accepting and using critical feedback in relation to their interpretation of authors' meanings as well as their own improvised drama
- ◆ Making reasoned self-assessments and peer assessments and comparing their own standards of achievement with those of others

Subject-specific vocabulary

Aesthetic, artistic, directing, director, dramatic criticism, dramatic effects, dramatic intentions, genre, metaphor, realism, signs, style, symbol

Teaching approaches

- ◆ Introduce and model the use of subject-specific language for critical exploration and evaluation in speech and writing.
- ◆ Plan opportunities for group and whole-class reflection during the exploratory phases of making as well as post-performance.
- ◆ Support self-evaluation and peer evaluation by providing talk frames to structure observations, reflections and evaluative feedback. These could take the form of cards with prompts to consider features of the performance, such as: *How was the space used? How effective were the movements and gestures? What effect did your use of voice have? Was the pace right? How convincingly were the characters portrayed?*
- ◆ Use shared reading and writing to model an appropriate discourse for critical evaluations that clearly demonstrates the differences between analysing and describing work.
- ◆ Rehearse, model and display sentence starters such as:
 - *I enjoyed this scene because of the way...*
 - *A dramatic moment for me was...*
 - *X's use of body language worked well because...*
 - *People used their voices effectively when...*
 - *One possible change would be...*
 - *Although I liked the way the scene started...*
 - *As a member of the audience I felt that...*
- ◆ Develop self-evaluation through the use of reflective journals.
- ◆ Show pupils how to receive and interpret comments constructively rather than defensively, and how to seek clarification from commentators.
- ◆ Make explicit use of targets related to achievement and specify the criteria that will be used for assessment.
- ◆ Identify and use examples of good work as models for other groups to follow.
- ◆ Use forum theatre where observing pupils can offer evaluative interventions.
- ◆ Ensure that pupils have access to high-quality professional performances and, where appropriate, the opportunity to read and write reviews.
- ◆ Use pupils' reflections and responses on the content of the work, the intentions and techniques of authors and on their skills in drama, to inform future planning.

To assess this objective

Pupils should be judged on their ability to:

- ◆ use subject-specific vocabulary and appropriate discourse to reflect on work and the development of their critical thinking;
- ◆ set and use targets related to the lesson objectives and the assessment criteria;

- ◆ make effective and appropriate choices about dramatic techniques and conventions used in their work and to make reasoned reflections on the effectiveness of their choices;
- ◆ analyse performance (their own and that of others) in a structured and systematic way including, for example, vocal clarity and expressive movement.

The methods of assessment could include:

- ◆ self-assessment and peer assessment of achievement against agreed and negotiated targets;
- ◆ confidence in using subject terminology to make explicit the ways in which particular approaches or conventions have led to the deepening of understanding;
- ◆ regular oral summative assessments during processes leading to performance or completion of tasks;
- ◆ writing-in-role, role-on-the-wall, diagrams and other reflective techniques.

Performance indicators

Always sometimes rarely

- ◆ Recognises and uses subject-specific vocabulary
- ◆ Can identify strengths and weaknesses in their own work and that of others
- ◆ Gives feedback using appropriate registers and can act on feedback received
- ◆ Understands and uses appropriate criteria to assess work completed and to inform planning
- ◆ Sets targets and monitors own and peer progress towards meeting these targets
- ◆ Identifies effective moments in drama and can explain how they have been constructed from a textual starting point
- ◆ Recognises basic characteristics of genres and styles
- ◆ Analyses rather than describes the construction of their own work and that of others

Example

A Year 7 class is working on the theme of refugees through exploring the story of Andrej and his mother who have recently arrived in England from a Balkan country. Pupils discover that Andrej is so haunted by the traumatic events leading to his flight that he cannot make the journey to his new school because it will remind him of his past. His mother thinks local children are bullying him and that is why he is scared to go to school.

The teacher creates a conscience corridor, with two lines of pupils. The teacher walks through it as one line says Andrej's negative thoughts and the other his positive ones. The teacher then leads a discussion with the pupils, inviting them to reflect, using role-on-the-wall, on what they have learned about Andrej and his mother and their reasons for becoming refugees. Pupils are asked to consider how Andrej's life is different from their own and to imagine what kinds of events might be haunting Andrej. They are also asked to bear in mind that Andrej may also be being bullied as his mother suggests. Following this reflective discussion pupils, in groups, are set the task of creating a short performance of a nightmare that Andrej might have the night before he is supposed to go to school. The teacher explains that this will be a non-realist, dreamlike creation, which will make use of stylised movement, fractured soundtracks and the imaginative use of space. The objectives for the task include trying to mix images and actions from Andrej's past in the Balkans with images and actions which might represent what is happening to Andrej now, such as being bullied or ostracised by other children.

Before they begin the task pupils negotiate with the teacher an informal assessment grid, which includes specific details of what they will need to do in order to complete the task according to the objectives and what criteria will be used to assess their success. During the devising process the teacher stops the class when he or she sees good or effective work developing and shares its qualities with the rest of the class. When the work is completed, pupils reflect on their own performance and that of others using the agreed assessment criteria.

Commentary

The example offers pupils the opportunity for intellectual, emotional and social learning through their engagement with a particular text and their reflections on the human experience at the core of the drama. It also offers opportunities to reflect on the author's intentions and techniques, and on the pupils' choice and use of conventions for realising the text through performance.

Making

Pupils will use their own reflections on the situation of Andrej and his mother and their in-role explorations of the theme of refugees to inform their planning. As well as considering the likely emotions and messages they want to convey in their work, which may be different from the author's presumed intentions, they also need to reflect on the appropriate artistic and technical means of realising the task that has been set. They have to consider what to do and how their work will be assessed.

Performing

Pupils need to assess their progress regularly against their own negotiated assessment grid. They have the opportunity to share their assessment of work in progress with the teacher and the rest of the class and to learn from and incorporate good ideas and directions emerging from other groups.

Responding

Pupils assess their own performances and those of peers. Part of this assessment is based on their success in terms of realising through performance the thoughts, ideas and other reflections on the specific human experience at the heart of their work. They also have the opportunity to comment on the work of other groups, making constructive comparisons with their own, and to reflect further on how the performances have deepened or changed their understanding of the theme of refugees.

Year 8 Framework teaching objectives

Year 8 SL13 Evaluate own drama skills

Reflect on their participation in drama and identify areas for their development of dramatic techniques, e.g. *keep a reflective record of their contributions to dramatic improvisation and presentation.*

About this objective

This objective builds on pupils' work in drama in Year 7 when they are required to reflect on and evaluate presentations. It provides a bridge to Year 9 when the expectation includes evaluating drama with critical insight and writing cogent evaluations of scripted and non-scripted performances. In Year 8, pupils need to reflect on the effectiveness of their own contributions and those of others in order to identify skills which are ready for further development.

Discursive reflection can be as a formative part of the planning, shaping and enacting of drama in collaboration with others, or as written reflection, in journals, allowing pupils to become aware of their learning in drama and the ways in which they can take ownership and build independence.

What to teach

Making

- ◆ Having personal targets for the improvement of dramatic exploration and evaluation
- ◆ Working from a stimulus text and suggesting ways of exploring it dramatically so that the underlying issues and authorial techniques are explored by the group
- ◆ Creating and sustaining work in role
- ◆ Working collaboratively with others
- ◆ Attending to and responding to the comments of others
- ◆ Incorporating reflection into work-in-progress
- ◆ Developing an effective discourse for interpretation and critical evaluation

Performing

- ◆ Applying drama conventions which lead to reflection and analysis in discussion and writing
- ◆ Using different techniques to explore and present the same text and analysing the impact on an audience
- ◆ Being aware of the quality of their presentations to an audience in terms of vocal clarity and expressive movement
- ◆ Incorporating active, analytical reflection into the process of performance
- ◆ Understanding the distinctive roles of authors, actors, directors and designers

Responding

- ◆ Using the language of analysis and reflection, in discussion and writing, to focus on and analyse aspects of a performance, for example: *by identifying a key moment in an improvisation and explaining its significance using the appropriate terminology*
- ◆ Offering and responding to constructive criticism
- ◆ Revising personal targets for future achievement in the light of self-evaluation
- ◆ Keeping a reflective record of their contributions to dramatic improvisation and presentation

Subject-specific vocabulary

Flashback, hot-seating, modelling, spotlighting

Teaching approaches

- ◆ Establish a language of analysis, reflection and self-evaluation by modelling the appropriate reflective terminology, for example: *by exploring the links between a series of flashbacks from a character's life.*
- ◆ Focus attention on effective examples of reflection by pupils as they are working by using spotlighting.
- ◆ Display examples of pupils' written work which demonstrate reflective comments with language features annotated.
- ◆ Show video examples of reflection in action during a drama lesson.
- ◆ Create reflection time within the lesson format.
- ◆ Explain and demonstrate how to use drama conventions to promote reflection and expect pupils to implement them within their work.
- ◆ Ensure that specified lessons have reflection and evaluation as learning objectives from the outset.
- ◆ Encourage the use of mini-plenaries within the lesson to provide opportunities for formative reflection.
- ◆ Use the technique of 'marking the moment' to freeze the narrative sequence in the drama and analyse it through close observation, discussion and the application of alternative drama conventions such as thought tracking.
- ◆ Promote the use of reflective journals and feature them in shared reading and writing. Guide pupils to use them in a variety of ways, including writing-in-role, communal writing, planning suggestions, decision-making, critical appraisal of the presentations of others, analysis of issues and meaning.
- ◆ Offer examples of writing frames and sentence starters to support regular written self-evaluation. Encourage comment on the quality of the work undertaken and on the development of dramatic techniques.

To assess this objective

Year 8 represents a move towards pupil independence, but independence does not arrive by accident: the teacher's contribution through modelling, guiding and evaluating remains central. Assessment of this objective needs to take into account the ability of pupils to plan, shape, perform and reflect on their work in drama. This process is characterised by an increasing ability to plan, implement, reflect on and refocus the drama in the light of understandings, insights and responses. Independence is also about moving from an idiosyncratic response to a more collaborative and negotiated solution to the challenges presented in the drama. Evidence for assessment can be gained from pupils' responses in and out of role, through discussion facilitated by teacher questioning and within reflective pupil journals plus video and tape recordings.

Performance indicators

Always sometimes rarely

- ◆ Shows insight into the ways in which reflective approaches can be applied to the planning and shaping of drama
- ◆ Identifies issues within the work and finds ways to focus the group on further exploration
- ◆ Can use the appropriate forms of language to analyse, compare and articulate insights and understandings
- ◆ Acknowledges, and modifies through discussion, the contributions of others when shaping the drama

- ◆ Can make decisions on the most appropriate forms of reflection at different stages of the work and is able to reflect on the effectiveness of dramatic presentations in discussion and in writing
- ◆ Uses self-evaluation to set personal targets for improvement

Example

Pupils explored two ballads based on the theme of 'the rebel'. The teacher drew attention to the objective and then led the group in an exploration of the first poem, 'The Highwayman'. The work involved a sequence of activities, built around the learning objective. Following an initial reading of the poem, the teacher modelled the language and decisions necessary to begin the process of reflection by selecting a series of key images from the poem.

The reasons for choosing these images – that they were crucial moments of tension – was made explicit, and groups of pupils were then asked to construct different moments as still images with the central figure in each being the highwayman. These still images formed a frieze of physical representations of the highwayman at different stages in the narrative.

The teacher then asked each of the pupils representing the highwayman to transfer their 'still image' of him into another group's work. This promoted reflection on the way in which the new still images of the highwayman had changed from the original. To explore this further, the highwayman was thought tracked in each still image so that his emotions and responses could be contrasted and compared.

Out of role, questions were asked about the highwayman's regrets. Pupils were then asked to write three paragraphs in role as the highwayman – one explaining his feelings at the beginning of the poem, one exploring his feelings as he robbed the coach and one explaining how he felt when he heard the gunshot.

Making

After the teacher-led modelling of the process, pupils began to apply the techniques of reflection to a poem with a similar theme, 'The Wild Colonial Boy'. After reading the poem, pupils discussed ways in which they could use drama conventions to explore aspects of the poem as they searched for issues and focus. This exploratory discussion led to a variety of suggestions and pupils had to negotiate to arrive at a way forward based on a reasoned consensus. The essence of their discussions, and their own, sometimes neglected, suggestions, were jotted down in their journals.

Performing

Eventually, pupils decided upon sequencing a series of three small-group improvisations which showed snippets from the wild colonial boy's early life in Ireland, his arrest and passage to Australia and his eventual downfall. Each small group enacted their version of his life and, after each, there was a mini-plenary. Pupils decided that they would take one key moment from the work of each group and weave it into a whole-group activity. This was to be based in an Irish museum and would depict the life of the wild colonial boy in a series of 'paintings' dramatically constructed.

Responding

Pupils were asked to draw parallels between the lives of the highwayman and the wild colonial boy through the use of drama conventions. Their decisions, insights and conclusions were recorded in their journals. They were asked to work in small groups to choose and then present their work. These responses also included selected quotations from their journals. At the end there was a rereading of the poems and discussion of the intentions of the authors.

Commentary

This example, concentrating on developing reflection in and through drama, is characterised by a number of key features. In order for pupils to learn how to move towards independently planning, shaping, enacting and reflecting on their work, they need to have explicit models of the appropriate language and techniques. The teacher's role is fundamental to this process.

By using two linked texts the teacher was able to demonstrate the necessary techniques and terminology before handing over responsibility to the pupils to apply the language and techniques themselves. The final task promoted critical reflection by asking pupils to use drama to forge links between the two central characters from the poems and to use drama and writing as complementary forms of recording their responses.

Year 8 SL14 Dramatic techniques

Develop the dramatic techniques that enable them to create and sustain a variety of roles.

About this objective

In Year 7, pupils develop a range of drama techniques to explore characters, issues and situations. Throughout Year 8, they are expected to extend their understanding and awareness of these techniques and show increasing control over their use. Increasing familiarity with the repertoire of drama techniques and the ways in which they can be implemented enables pupils to deepen their involvement in dramatic fictions and develop their critical responses. As pupils push back the boundaries of what they can manage within role, they extend their awareness and understanding of characters, situations and issues. They are also able to place greater demands on themselves in terms of maintaining the credibility of their work in role.

What to teach

Making

- ◆ Identifying moments of dramatic potential within a range of texts, for example: *written, pictorial and moving image*
- ◆ Recognising the constraints and potential of the given circumstances of situations in which they are in role
- ◆ Creating and shaping a dramatic exploration which involves others who are working in role, for example: *negotiating, choosing and using images, making suggestions, proposing scenarios*
- ◆ Choosing and using appropriate dramatic techniques to develop their work in role
- ◆ Anticipating possible audience reactions
- ◆ Sustaining work in role when playing characters very different from themselves in circumstances removed from their usual experience

Performing

- ◆ Using space, resources and time to engage dramatically with and explore the characters, issues and situations, for example: *exploring the main character's motivations through developing a series of flashbacks*
- ◆ Sustaining a role in performance through demonstrating skills of vocal and physical expression
- ◆ Matching language and register to the role and situation
- ◆ Using the conventions of dramatic communication to establish and maintain rapport with an audience

Responding

- ◆ Commenting on their own work and the work of others in written or oral form, in or out of role, during the creation of the drama or as a final statement, for example: *journal, role-on-the-wall, writing-in-role, testament*
- ◆ Reflecting on their own performances and those of others in ways that show a constructive critical response
- ◆ Writing analytically about their development of the skills of working in role in a variety of situations

Subject-specific vocabulary

Body language, character, context, dramatic techniques (for example: hot-seating), enactment, forum theatre, gesture, movement, setting, tension, spotlighting, tableau, thought tracking, treatments

Teaching approaches

- ◆ Establish a common language about drama by teaching, using and reinforcing key terms. Use word walls to record and embed the vocabulary and sentence structure required for a particular register.
- ◆ Exemplify the key terms in visual displays using digital cameras, drawings and illustrations and in their journal work.
- ◆ Model drama techniques through teacher-in-role so that groups recognise the importance of vocal clarity and expressive movement and become aware of the commitment, concentration and belief required.
- ◆ When using a written, narrative text (such as a short story) create opportunities for pupils to explore the implications, limitations and background of a character from the text before moving into role.
- ◆ Use spotlighting or hot-seating of key group members to reinforce the depth and credibility required by the whole group.
- ◆ Intervene in the work to question pupils, in and out of role, so that their commitment to the work is challenged and deepened. At times work for a sustained period with one group, focusing on particular pupils to present work-in-progress to an analytical and positive audience.
- ◆ Ensure pupils respond to each other's work at various stages of development using the appropriate terminology and tone.
- ◆ Explicitly model the required language and register of a character through teacher-in-role when this is necessary.
- ◆ Provide time for pupils to think and write reflectively on the reasons why some roles they have played affected them more and allowed them to go deeper into the character. How did this make them feel? What did they learn from the experience?
- ◆ Return to the original stimulus text to check for the authenticity of a presentation and to reflect on the implications of the dramatic representation.
- ◆ Compare different dramatic interpretations of a scene so that pupils become aware of the variety of possibilities.
- ◆ Demonstrate and then explore how characters can be conveyed through the way they present a variety of texts, for example: *reading a letter, diary extract or newspaper article*. Consider how a character's attitude towards the text is conveyed through their use of voice, posture and engagement with the audience.

To assess this objective

Assessment of this objective needs to cover a continuum, from those pupils who find it hard to create the roles required for the drama to those who are able to go further and sustain a role through a variety of situations. A pupil may fulfil the objective individually, or within a paired or group context, but all pupils should be able to deepen their understanding of texts and authorial techniques through working in role.

Evidence that this objective has been met comes from close teacher observation of work in role, which may include tape-recording or video. Further evidence of a pupil's level of engagement with a role can be gained from writing-in-role (in the form of diaries or letters), journal evidence from pupils as they reflect on the insights and impact of their work in role, display work (in the form of extracts from journals or diagrammatic representations of a character's relationships) and feedback during discussion. Pupils themselves will also form part of the evaluation through reflective activities and discussion.

Performance indicators**Always sometimes rarely**

- ◆ Can identify the potential for dramatic exploration within a range of stimulus material
- ◆ Can work collaboratively to construct credible situations
- ◆ Understands and can employ a range of dramatic techniques
- ◆ Is able to recognise the parameters and characteristics of a role when working from a written narrative text
- ◆ Can employ appropriate language and register to sustain the credibility of a role
- ◆ Is able to adapt the role to changing circumstances
- ◆ Can comment on the experience of being in role as that character
- ◆ Can reflect on the impact of the role in the drama through writing or in discussion

Example

The class are working on a reading of WW Jacobs' ghostly short story, *The Monkey's Paw*. The introduction to the story involves the central characters, Mr White and his son Herbert, playing a game of chess, while Mrs White watches from the fireside. The machinations of the protagonists during the chess match reveal their personalities to the careful reader. In order to help Year 8 pupils realise the significance of the various movements, gestures and ironic comments, forum theatre is employed to recreate the scene so that the dramatic representation can be 'read' physically and inferentially. This brings greater insight into how the writer has constructed the text.

Initially, pupils are asked to use the cues in the text to construct the space – the Whites' living room in Laburnum Cottage – and the atmosphere – a dark and stormy night. From this point, the three central roles are constructed, moving from a physical representation to hot-seat and then an improvised version of the text using the dialogue of the characters as a script.

The story explores belief in the supernatural and the possibility of predestination through the relationship, tragedy and tensions in this small family group. As the narrative unfolds, pupils are required to explore these beliefs through sustained work in role as Mr and Mrs White. The enigmatic ending allows the opportunity for reflective work in improvised groups, which provides insights into not only the characters but also pupils' awareness of the values and beliefs implicit in the text, and the way they have been presented by the author.

Making

Pupils created the space of the White household and discussed the variety of possible layouts and their significance to the action. The positioning of the protagonists in the chess match was crucial to their understanding of the text and how the characters could make the utterances they did, given their perspective on the action. Pupils who realised the significance of a chair half-turned towards the fire were beginning to work at a more sophisticated level of response.

Performing

Having used teacher-led forum theatre to model the dramatisation of one section of the text and, in particular, the actions, motives and preoccupations of the three members of the White family, pupils were given another section of the text in small groups to explore dramatically. In this section, Sergeant Major Morris, an old friend of Mr White, arrives with the mysterious, wish-giving monkey's paw. Pupils are asked to perform their interpretation of this section of the text using similar

techniques and reading cues as before. At one point they freeze a scene and are asked to position the reader and the narrator. This leads to discussion of the author's intentions and techniques.

Responding

Pupils were offered a number of possibilities for responding. Initially, there were opportunities for responding within their groups during the process of negotiating and constructing their dramatic improvisation of the text. Next, pupils were asked to observe one another's pieces with the task of comparing them to the original task; not for accuracy but for what the drama uncovered about the characters and their relationships to each other during moments of tension. Finally, pupils were able to demonstrate their response by contributing to a piece of writing-in-role as one of the characters, detailing the reasons for their various behaviour choices at the crucial moments in the narrative.

Commentary

This example of using drama is very much within the English and drama mode, in that it begins with a reading task then employs drama method and techniques to explore and analyse character, motive and belief. It challenges pupils to read, reread and analyse a complex narrative text to develop their own understanding of the short story and of the writer's crafting of that story. The final written piece can be used to ascertain either the level of sustained commitment to the role(s) they have explored or the degree to which pupils have internalised the language, register and 'voice' of their character. It may be necessary to intervene further if a written objective is to be pursued. For instance, some modelling and sharing of the character's voice may be required to establish the textual features at word, sentence and whole-text level and some support for group or guided writing might also lead to significant writing development.

Explore and develop ideas, issues and relationships through work in role.

Year 8 SL15 Work in role

About this objective

By Year 8, pupils should be extending their use of drama strategies to explore meaning. Pupils should be aware of the potential of dramatic techniques, they should have the social intelligence to work collaboratively with others and they should be able to make some decisions about the direction in which they wish to take the drama. The cumulative effect should be an increasing degree of independence which allows pupils to negotiate the direction, techniques to be used and modes of reflection. This ownership encourages a cyclical approach to planning, enacting and reflecting which should be led, guided or supported by the teacher. The teacher's contribution involves discussion and prompting, questioning, modelling appropriate strategies and language and framing the context to allow for reflection.

What to teach

Making

- ◆ Planning explorations of issues and ideas, both in and out of role, in ways that use a range of dramatic techniques
- ◆ Noting initial responses to a text through mind-mapping (*visual, written, pictorial or diagrammatic*) and recognising the potential for working in role
- ◆ Using exploratory drama techniques with open-ended outcomes, for example: *using a picture of a ramshackle house as stimulus from which pupils create a sound collage of lines uttered in the house*
- ◆ Exploring issues and ideas, using contrasting dramatic techniques to present different perspectives through working in role
- ◆ Taking ideas generated by the group and shaping them into a coherent and focused exploration of ideas, issues and relationships
- ◆ Forging links between abstract or disconnected ideas through finding issues and making connections to shape meaning
- ◆ Choosing and using appropriate drama conventions to explore ideas, issues and relationships through working in role

Performing

- ◆ Developing conscious control of voice, gesture and movement when performing with others
- ◆ Relating to others and reacting in role to their improvised contributions
- ◆ Deepening understanding of issues, ideas and relationships through using a variety of dramatic techniques
- ◆ Exploring text extracts by linking what characters say and do with visual or aural images
- ◆ Performing in a range of roles with an audience in mind

Responding

- ◆ Recognising strengths and weaknesses in their own work in role and the work of others
- ◆ Identifying and discussing pivotal moments in the dramatic exploration of ideas and issues
- ◆ Writing reflectively about their work in role and about the impact on others of their dramatic exploration of situations and relationships

Subject-specific vocabulary

Collaboration, collage, convention, mime, movement, narrative, negotiation, shape, space, time

Teaching approaches

- ◆ Establish an ethos of mutual respect and support which allows pupils to articulate tentative ideas and suggestions.
- ◆ Model ways in which the language of collaboration and negotiation can flourish, for example: *'That's an interesting idea. Explain how we could explore it through work in role.'*
- ◆ Foster a tolerant atmosphere which encourages open, lateral thinking about which issues and ideas to explore through taking different roles.
- ◆ Take starting points from across the curriculum: texts, ideas, issues and situations which can be explored through work in role.
- ◆ Challenge pupils to take responsibility for a dramatic idea by suggesting to them they lead others in the exploration.
- ◆ Create opportunities for critical reflection so that pupils think about and articulate their insights from the dramatic experience.
- ◆ Insist on high standards of preparation and presentation.
- ◆ Introduce a wide range of dramatic conventions related to work in role and explain their purposes and effectiveness.
- ◆ Display conventions, and digital photographs of pupils employing them, to promote understanding and independence.
- ◆ Develop critical thinking by exploring a text or situation through work in role.

To assess this objective

This objective assesses pupils' ability to use work in role to explore authorial technique as well as issues, ideas and human relationships. It builds on work in Year 7 in that it encourages pupils to take greater responsibility for planning and shaping their initial responses to an idea or stimulus text. Pupils need to be able to articulate ideas and shape suggestions into dramatic action by working sensitively and purposefully with other members of their group. They need to be able to work effectively in role in a variety of situations. Reflection on the process is a crucial element of the objective and teachers need to assess the extent to which pupils have used reflective self-analysis to enhance the effectiveness of their planning and shaping, the depth of their engagement in the role, the learning deriving from the work in role and their understandings expressed in plenary and through performance.

Performance indicators

Always sometimes rarely

- ◆ Can work collaboratively with others to plan and develop ideas from a range of stimuli
- ◆ Can select appropriate drama conventions for exploring issues, ideas and relationships, and articulate reasons for choices made
- ◆ Can deepen understanding of a writer's intentions and techniques through using appropriate drama conventions
- ◆ Understands the importance of responding to the ideas of others in a critical yet sensitive manner
- ◆ Can work within role in a sustained way to explore issues, ideas and relationships
- ◆ Can work effectively with others in role, using a wide range of dramatic conventions

- ◆ Can reflect critically on the dramatic experience and draw inferences from it
- ◆ Can comment on the effectiveness of dramatic presentations

Example

Pupils are given a copy of the poem, 'In the High Rise Alice Dreams of Wonderland' by Brian Patten. The teacher orchestrates a choral reading of the poem to ensure that all pupils experience it before beginning an exploration. The choral reading is built around the theme of childhood games and, in groups, pupils are asked to create a scene in which younger children are reciting the poem while playing the game. The poem is a bitter, modern representation of an 'Alice' who dreams like her namesake, but the harsh realities of modern life intervene to destroy those dreams.

Pupils are then asked to work in small groups and, using sugar paper and coloured pens, create a collage of images, words, connections and responses to the poem.

This collage and the poem itself are used as a stimulus gallery for the whole group. Copies of the poem and the collages are displayed on the walls and pupils enter the gallery looking for inspiration and ideas for their drama work. The passage through the gallery is done in silence and, when completed, pupils return to the circle.

Making

Pupils suggested that the tower block reminded them of folk tales where a character was held captive and this was deemed to be a starting point for further exploration. It was decided to divide the poem into two halves: the dreamlike period followed by the harsh realities of the following week.

Working in small groups, pupils constructed several dream-based sequences using movement, text, sound and space to explore Alice's state of mind. The teacher worked for a sustained period with the group most likely to find the task a challenge.

Performing

Each group presented their work and a discussion ensued interpreting the dreams and their symbolic significance. Pupils were encouraged to speculate on the significance of specific actions, utterances and moments and relate them to Alice's life to create a shared history.

Responding

The second half of the poem is reminiscent of a nursery rhyme with its lyrical references to days of the week. Pupils decided to use this sequence as a framework for exploring the reasons why Alice is left 'mouth twisted, weeping' in the final line. Working in forum theatre, pupils reconstructed the week, day by day. Various pupils took the role of Alice so that a shared understanding developed. Finally, pupils counselled Alice to explore ways out of her dilemma.

Commentary

The teacher's leading of the initial reading of the poem ensured a high degree of engagement with the text, images and ideas. By moving from small group to forum theatre, the group were able to incorporate a variety of insights and contributions from the dream sequence into a common, shared understanding of the character and the issues confronting Alice in the forum theatre section of the work. This allowed the groups to explore the subject matter in a creative and expansive manner before focusing their work in a collaborative technique. By taking turns to assume the role of Alice pupils had the opportunity to adopt the role, contribute to it and deepen their understanding of how the ideas, issues and relationships inherent within the work have been presented by the poet.

Collaborate in, and evaluate, the presentation of dramatic performances, scripted and unscripted, which explore character, relationships and issues.

Year 8 SL16 Collaborative presentation

About this objective

Presenting performances to an interested audience is part of pupils' work in drama in Year 7. This objective seeks to develop these skills further in a number of crucial areas. By Year 8, pupils are expected to become more discriminating about the work they are devising and presenting, and to meet and interpret more challenging playscripts. Pupils' ability to collaborate at a more sophisticated and responsive level should be matched by a greater critical awareness of the impact of their work on their audience. In so doing, pupils will be exploring the key elements of characterisation, relationships and themes with more subtlety, depth and understanding. The objective distinguishes between scripted and unscripted performances. Pupils will benefit from being able to see a variety of drama performances, and the notion of performance spans the continuum from sharing of improvised work-in-progress to presenting or seeing plays.

What to teach

Making

- ◆ Using dramatic conventions to work productively with others to plan, shape, rehearse, polish and realise a dramatic performance of a playscript based on a text
- ◆ Collaborating in the development of an unscripted scene
- ◆ Portraying characters, relationships and issues effectively by working collaboratively, for example: *mime, tableaux, thought tracking*
- ◆ Identifying the key aspects of a text or situation which need emphasis
- ◆ Taking the likely response of an audience into account
- ◆ Showing sensitivity in responding to others and providing positive affirmation of others' responses

Performing

- ◆ Working collaboratively with space, movement, voice and resources to realise a dramatic performance which has a considered effect on the audience, for example: *by exploiting the dramatic potential of a selected excerpt*
- ◆ Developing character through soliloquy, dialogue, action and interaction
- ◆ Conveying relationships through a sequence of dialogue, actions and interactions
- ◆ Presenting issues through creating a scene where characters face a crisis or resolve a problem
- ◆ Understanding and using the written conventions of a dramatic script

Responding

- ◆ Responding to dramatic presentations in the process of shaping them, for example: *by shaping the drama from within through constructive suggestions*
- ◆ Responding as an audience member by evaluating a performance and commenting constructively on its strengths and weaknesses
- ◆ Writing a critical evaluation of a dramatic performance, using appropriate connectives and accurate terminology, for example: *by the teacher modelling the appropriate language conventions, structure and style of a review, and scaffolding pupils' initial attempts*

Subject-specific vocabulary

Audience, character, costume, gesture, impact, lighting, movement, performance, prop, space, stage, tension, theatre, voice

Teaching approaches

- ◆ Establish key terms and encourage pupils to exemplify these key terms within the context of their own work, as audience members and in their evaluative written work.
- ◆ Model presentation techniques by spotlighting groups as they rehearse their presentations, pointing out key features and using the appropriate critical vocabulary.
- ◆ When using a written script, support pupils in initial readings by intervening to support comprehension.
- ◆ Employ forum theatre to allow the pupils to perceive and participate in the active shaping of a dramatic presentation before transferring their insights to their own work.
- ◆ Establish an ethos of supportive criticism which allows pupils to present work-in-progress to an analytical and positive audience.
- ◆ Encourage pupils to respond to each other's work at various stages of development using the appropriate terminology and tone.
- ◆ Provide opportunities for groups to directly compare the way they have portrayed a character, relationship or theme, and discuss the implications.
- ◆ Return to the original stimulus text to check for authenticity and to reflect on the implications of the dramatic representation.
- ◆ Compare different dramatic interpretations of a scene so that pupils become aware of the variety of possibilities.

Teaching approaches

There are two distinct but related aspects to this objective: collaborative performance and evaluation. Observation of the process will provide the teacher with an insight into a pupil's ideas and collaborative skills; observation of the presentation will allow an appraisal of the impact upon the audience. Teacher and peer assessment can be used to assess collaborative contributions, for example: *with one member of the group in the role of observer*, and self-assessment can contribute to the assessment of individual contributions. The teacher can model the process of assessment for pupils by focusing initially on evaluating the work of one or two groups, and then opening up the process for others. Assessment will often be of an individual within the context of a group, so the teacher will need to decide on the extent to which a pupil has contributed to the planning, shaping and presentation of the piece. Pupils' commentaries in their journals will provide further evidence over time of their ideas, understanding, insights and critical analysis of their work.

Performance indicators

Always sometimes rarely

- ◆ Can work collaboratively to plan and shape dramatic presentations which explore characters, relationships and themes
- ◆ Can employ a range of dramatic techniques to explore both scripted and unscripted situations
- ◆ Understands the written conventions of a dramatic script
- ◆ Can reflect on the impact of the presentation on the audience through discussion and in the form of a written journal
- ◆ Can use appropriate technical terms to write coherent critical evaluations of performances which they have seen or in which they have participated

Example

The class are working on the play *A Game of Soldiers*, by Jan Mark. The task is for the class to read the play with teacher-led activities such as using forum theatre to demonstrate the exploration of character, relationships and themes. Following this, pupils are required to work in groups to devise a dramatic presentation which incorporates selected highlights of the script, plus improvised sections which allow them to portray characterisation, for example: *inserting a thought track (soliloquy), narrative voiceover, juxtaposition or flashback*. Pupils are asked to keep a running record of their ideas, insights and vision for the performance.

Making

Pupils choose a short extract from the play which they feel provides an appropriate moment for exploration of how the author handles the three key focuses (character, relationship and theme). One group decides to portray the key focuses through split screen. The group divide their performance space into two equal halves. One half focuses on a re-enactment of the script, the other half focuses on a series of improvised flashbacks which are designed to provide a reflective commentary on the scripted performance.

Performing

As the work involved an amount of experimental shaping, the performance element was made evident in two ways: first, pupils presented their work-in-progress in forum theatre, opening it to comment and critique. In this context, pupils were able to articulate their ideas and visions for the final performance and reshape it in the light of comment and analysis from the other groups. Following this, pupils performed their dramatic presentations to an audience of their peers from other classes.

Responding

Responses were evident in two distinct ways: there were regular possibilities for reflective comments during the planning and shaping process. Pupils were encouraged to comment on, suggest and experiment with a variety of styles and techniques before deciding on a final version for performance. These response opportunities were both oral and written as part of the evaluative journals. However, all pupils also responded as members of the audience and, again, recorded their comments in their journals.

Commentary

This example, exploring the development and performance of scripted and unscripted pieces, deliberately sets out to provide pupils with the opportunity to explore the potential of scripts as stimulus for further learning. It is perfectly possible to stick to a script and shape it for an audience. However, by providing pupils with the opportunity to both use and extend the potential of a script, greater opportunities are built into the task for more able pupils to attempt more ambitious interpretations. These increased challenges can produce greater depth and insight in the reflective journals.

Year 9 Framework teaching objectives

Year 9 SL11 Evaluate own drama skills

Recognise, evaluate and extend the skills and techniques they have developed through drama.

About this objective

By the end of Key Stage 3 pupils need to know and understand the progress they have made in and through drama, and to reflect on their ability to create and convey dramatic meaning. This involves recognition of their conscious use of dramatic skills and techniques: their use of space, time, sound, physical gesture and props to create and convey character, tension and relationships. It also involves their capacity to explore through drama the techniques and intentions of writers, to work with others and to incorporate audience awareness into their presentations. Ways of addressing this objective permeate all of the work undertaken in the drama curriculum this year. It involves using self-assessment and teacher assessment to identify, consolidate and extend previously acquired skills.

What to teach

Making

- ◆ Acquiring and extending subject-specific skills and techniques, for example: *improvising, scripting, rehearsing, designing, devising*
- ◆ Developing the transferable skills which are a crucial part of drama education, for example: *negotiating, cooperating, planning, exploring, researching, problem-solving*
- ◆ Using drama techniques to develop critical thinking, to explore the structure and meanings of texts as well as to create dramas of their own
- ◆ Taking into account the needs and likely reactions of an audience

Performing

- ◆ Extending their range of acting skills, for example: *teacher-led role-play, exploratory improvisation in pairs or small groups, short presentations by individuals or groups to the rest of the class, formal presentations of devised or scripted work to wider audiences*
- ◆ Understanding the contribution technical elements of theatre make to conveying meaning in drama and being able to employ them, for example: *lighting, sound, costume, make-up*
- ◆ Extending their use of a range of drama conventions to deepen understanding of texts and of authorial techniques

Responding

- ◆ Articulating and evaluating personal responses to texts and to authorial intentions
- ◆ Relating drama seen or participated in to drama as an art form
- ◆ Engaging in a wide range of creative, reflective and analytic activities, for example: *group discussion, writing reviews, writing-in-role, reflective journals and working notebooks, making comparisons, analysing text and performance, reading, watching, listening, evaluating*

Subject-specific vocabulary

Authorial intention, devising, essence machine, lanterns, monologues, parts of the stage

Teaching approaches

- ◆ Model the creation of pieces of drama from different stimuli such as poems, stories, pictures, pieces of music, news reports. Then monitor pupils' engagement in the shared exploration of such stimuli. The process and outcomes of such activities illustrate what pupils already know, understand and can do in drama and are therefore useful for the teacher to set targets for further development.
- ◆ Demonstrate through shared reading or writing how to explore, compare and contrast short extracts from a variety of playscripts representing different styles and genres. Focus on use of language and technique, dramatic potential and what would be required to realise them. Provide pupils with other extracts, and work with groups to develop comparisons.
- ◆ Demonstrate and then use activities which demand employing different techniques, for example: *mime, monologue, movement and using dialogue to explore and demonstrate different emotions and ideas in relation to texts and other stimuli.*
- ◆ Model activities which challenge the pupils and demand cooperation and negotiation in paired and small-group work, for example: *devising still images to convey complex situations or abstract concepts, devising an essence machine or line story.* Use activities, scaffolded as appropriate, which require the application of the skills that have been demonstrated.
- ◆ Use interactive starters and display to remind pupils of subject-specific vocabulary, for example: *exploratory strategies such as tableaux, thought tracking, hot-seating; the elements of drama such as characterisation, climax, rhythm, pace, action, plot, lanterns; or technical terms such as parts of the stage.*
- ◆ Explore examples via shared reading of pupils' written comments on drama they have seen or in which they have participated. As a part of their working notebook, pupils should keep an evaluative audit of dramas they have seen, read and taken part in.
- ◆ Provide pupils with partners, examples and templates to support the writing of self-evaluations at the end of each unit or term detailing their personal response to work undertaken, what they feel they have learned about themselves, each other and the subject of drama. Help them to identify targets for themselves in terms of developing both subject-specific and transferable skills.
- ◆ Offer models of work by other pupils summarising their experiences of the drama curriculum. Ask pupils to review their own experiences through written, recorded or dramatised responses.

To assess this objective

Assessment of this objective involves taking account of pupils' progress towards meeting the other objectives for Year 9, which are concerned with developing specific aspects of knowledge, skill and understanding. Pupils' responses to a wide range of practical assignments can be assessed in terms of their ability to use imagination and creativity in interpreting the task and the text, as well as their use of different techniques to create, convey and reflect upon dramatic meaning. Responses to practical tasks demonstrate pupils' ability to work productively in groups and as a whole class. Working notebooks and reflective journals allow

pupils to develop their ability to record what they are doing and learning through drama and demonstrate how their thinking skills have developed along with their drama skills. Such notebooks give teachers an invaluable insight into pupils' understanding as well as their critical and creative thinking. Starter quizzes and longer research tasks can be used to extend and reinforce pupils' knowledge of terms and techniques, while regular self-evaluation allows them and the teacher to assess what new challenges are required.

Performance indicators

Always sometimes rarely

- ◆ Initiates, explores and experiments with new ideas and ways of making and communicating through drama, responding to texts and other stimuli with imagination and creativity and drawing on a range of skills and techniques
- ◆ Works cooperatively with others: listens to and shares ideas, solves problems through negotiation, contributes to group discussions which reflect on the work undertaken
- ◆ Can perform in a range of styles and genres, conveying different emotions and characters in ways that engage, inform and affect an audience
- ◆ Understands subject-specific terminology and uses it appropriately to describe and evaluate the texts they have explored and the drama they have seen or participated in
- ◆ Understands the contribution of technical elements to the creation of dramatic meaning and can use these elements in their own work
- ◆ Can identify the skills and techniques they use, such as vocal clarity and expressive gesture, and evaluate their own level of competence
- ◆ Records personal and critical responses in a variety of ways and set reasonable targets for personal development

Example

Pupils were already accustomed to using a range of dramatic techniques such as guided tour, role-on-the-wall and sculpting characters. The challenge for them and for the teacher was to apply these techniques in a sequence of lessons to the interpretation of a challenging text – *Macbeth*.

Initially pairs of pupils were faced with a wooden chest containing a variety of objects – a dagger, a candle, the branch of a tree, a crown and a mirror. One of the pair solemnly selected an item (unseen by their partner) and described it. The partner then had to receive the object in a manner befitting its description.

The class then looked at an OHT photograph of Glamis Castle. One of each pair became the expert, with supposed knowledge of what the interior of the castle was like, and then led their partner, with eyes closed, around the castle, commenting on what could be seen with the mind's eye. After a while they exchanged roles. The teacher then introduced relevant extracts from the text, reading them aloud and having them visible on OHT.

After using the role-on-the-wall technique to develop a description of *Macbeth*, pupils began studying short extracts. Some were read as a class and some mimed in groups. Each group then presented an extract as a tableau, with the rest of the class as spectators who were asked to describe the space (physical and imaginative) between the characters.

Pairs in half of the class were then given cards with single words on them such as *Greed*, *Evil*, *Heroism* or *Ambition* while pairs in the other half were given short extracts from the play. Each pair in one half of the class was asked to create a stone sculpture using their own bodies, which could be placed in *Macbeth's* castle,

and to put their word or extract in front of it. Pairs in the other half then took each other on a guided tour of the statues before the halves of the class swapped over.

Later lessons included:

- ◆ using a Venn diagram to catch Macbeth's strengths and weaknesses, and to help pupils to recognise that many of his strengths were also weaknesses;
- ◆ *Crimewatch*-style investigation of the death of Duncan and the mind of a murderer;
- ◆ sculpting the characters of Macbeth and Lady Macbeth in relation to extracts from the play;
- ◆ communal voice, with pupils speaking on behalf of particular characters while standing behind them;
- ◆ placing text in the picture by holding a blank piece of paper in different positions and asking what might be written on it – pupils then wrote what might have been on that piece of paper;
- ◆ forum theatre, with pupils in character at the time of the discovery of Duncan's murder;
- ◆ Duncan's funeral;
- ◆ final sculpting of the 'fair' and 'foul' sides of Macbeth.

A key lesson for engaging with authorial intention was when one pupil became the playwright and another became the audience, while others were frozen as characters in a particular scene. The challenge for spectators was to decide where to position the playwright and the audience.

The shared evaluation of this sequence of lessons showed that using drama conventions had helped to develop pupils' critical skills, their reading and their analytical writing as well as enhancing their control of drama techniques.

Commentary

The teacher chose not to start in the obvious place, with the play's opening scene. Instead she set up a series of experiences which involved pupils working together and meeting elements of the text before knowing the whole. This resulted in a high level of exploratory engagement without running the risk of pupils being overwhelmed by the challenge of Shakespearean language. Drama conventions which developed their skills of movement, positioning and spatial awareness provided powerful ways into the text and the characters. By introducing a *Crimewatch* dimension the teacher linked in with pupils' out-of-school experience in a productive way, and by using the Venn diagram she ensured that the class began to explore concepts such as the nature of a tragic hero whose strengths were also his flaws. Making, performing and responding were interwoven throughout the sessions, rather than being seen as separate dimensions of the learning process.

Year 9 SL12 Drama techniques

Use a range of drama techniques, including work in role, to explore issues, ideas and meanings, e.g. *by playing out hypotheses, by changing perspectives.*

About this objective

By Year 9 pupils should be able to build on their earlier experiences of a variety of drama techniques for exploring issues, ideas and meanings, including working alongside the teacher-in-role. This objective develops pupils' understanding of how to employ these techniques in an atmosphere of trust, engagement and commitment to create drama which provides insights into ideas, issues and situations. The objective requires pupils to apply their knowledge of a range of dramatic techniques to explore the potential of different stimuli and situations, including the representation of contrasting viewpoints.

What to teach

Making

- ◆ Responding to material with dramatic potential by analysing images and identifying subtext, for example: *photographs, news items, poems, scripted monologues and dialogue*
- ◆ Exploring texts, ideas and situations through applying different dramatic techniques, for example: *hot-seating, tableaux, thought tracking, role-on-the-wall*
- ◆ Exploring issues or moral problems through simulations in which information is researched and then explored in role, for example: *environmental damage versus economic poverty in developing countries, citizens' rights to protest or to be protected from protest*
- ◆ Planning collaboratively prior to improvisation
- ◆ Exploring how the same issue or idea could be presented from different dramatic perspectives

Performing

- ◆ Choosing and using a variety of techniques to explore the dynamic of a situation and its inherent tensions and shaping these into performance, for example: *developing hot-seating into contrasting monologues, using a sequence of tableaux as the basis for a piece of physical theatre*
- ◆ Giving specific attention to conscious control of voice and gesture in collaborative improvisation
- ◆ Developing focused, sustained and discriminating listening

Responding

- ◆ Recording their working process and responding positively to each other's ideas during the exploratory phase, for example: *using digital imaging, working notebooks, storyboarding, mapping*
- ◆ Focusing on identifying key learning moments and deepening critical response through reflective discussion
- ◆ Writing analytically, informed by the experience of working in role

Subject-specific vocabulary

Direct address, forum theatre, interpretation, juxtaposition, mediation, narrative voice, physical theatre, positioning, proxemics, subtext, tension

Teaching approaches

- ◆ Demonstrate how to apply relevant criteria when selecting one particular item or issue for further exploration, and model ways of responding to scripts and stimulus material on a given theme or issue. Discuss responses to different stimuli, and different responses to the same stimuli. Groups should discuss

interpretations of different stimuli and hypothesise on the given circumstances of the situation and the characters involved. Draw attention to the context in which the stimulus is being received in relation to the original context in order to establish perspective.

- ◆ Model the analysis of visual images by drawing attention to costume, gesture and use of space ('proxemics'). Place the image on a larger sheet of card, so that pupils can annotate and add their ideas about what they think is going on. In a similar way, pupils annotate short extracts to record their initial responses and interpretations.
- ◆ Demonstrate and use thought tracking to explore different perspectives on a given event. Inviting characters to step out of an image and directly address the audience can create dramatic irony and give new insights into what situations mean for different individuals involved.
- ◆ View short extracts of drama or news reports to show how persuasive and emotive language can engage an audience and elicit sympathy for a character and the argument. Conversely, consideration of facial expressions, tone of voice and the use of the camera illustrates how characters can be depicted in ways which alienate an audience. Note how any situation is mediated in the way it is depicted and how audiences are positioned so that they are likely to respond in certain ways.
- ◆ Explore pupils' individual responses to a chosen stimulus by using the floor space and adopting a physical position in relation to it. Ask pupils to show through their use of space and gesture the feelings the stimulus evokes in them. This exercise can be developed into tableaux, or longer sequences of physical theatre wherein dramatic characters convey their thoughts and feelings through movement. At times work for sustained periods with one group, teaching particular techniques, rather than attempting to monitor all groups for a short time.
- ◆ Use brief extracts from plays to demonstrate with the help of selected pupils how what characters say can be juxtaposed with visual and aural images to create new meanings. Apply the same techniques to other stimuli apart from scripts.
- ◆ Extend the use of techniques such as forum theatre or hot-seating, with which pupils should be familiar, to give life to characters and suggest narrative. Hot-seating different characters simultaneously reveals different perspectives and can suggest interesting contrasts and juxtapositions which may be shaped into performances which rely on dramatic irony for effect. Discuss what individuals understand by the term 'dramatic'.
- ◆ Demonstrate a range of strategies pupils can use for recording their explorative work, for example: *using digital cameras to record key images and storyboards, scripts and audio cassettes to record sequences of movement and dialogue*. Show pupils how to map and record the way different sequences can be structured to create dramatic effect.
- ◆ Writing-in-role and creative extension: pupils may be asked to produce writing from the perspective of a character in a play or relate the events of a play in a different format.

To assess this objective

Monitoring individual and group responses provides evidence that this objective has been met. The objective gives opportunities for creative writing, for example: *monologues, short scripts, writing-in-role*, as well as exploring different forms of notating and reflecting on practical work, for example: *annotating pictures and scripts, working notebooks*. Evidence of collaborative work is gained from guided

work with small groups, from observing discussion and inviting pupils to feed back on their selection of dramatic techniques and the outcomes of applying them. Performances will explore and illustrate the range of techniques employed and varying degrees of sophistication in the way presentations are structured so that different perspectives are revealed and meanings communicated. Individual and group evaluation of the work should focus on how exploration and performance enhanced and changed the pupils' understanding of the issue or ideas in question and of the way dramatic techniques can be used to affect an audience.

Performance indicators

Always sometimes rarely

- ◆ Can identify the dramatic potential of a wide range of stimuli, picking out apparent tensions and speculating on subtext
- ◆ Can interpret stimulus material imaginatively and sensitively by using a range of dramatic techniques to explore and develop character and narrative
- ◆ Is aware of the way texts are mediated and offer particular perspectives
- ◆ Works collaboratively with others to construct and shape performances that offer new insights into issues and ideas
- ◆ Can create dramatic characters and situations which position the audience and elicit predetermined responses from it
- ◆ Can employ a variety of strategies to record and reflect upon how ideas and meanings emerged and were conveyed through dramatic exploration and presentation

Sample task

The class are shown a number of short extracts from a play about a ship carrying poisonous waste. The extracts present the views of the ship's captain and crew as well as protesters who set out to stop the ship. Discussion and teacher-led drama techniques such as hot-seating and thought tracking are used to explore the characters from the script and develop new ones. Pupils consider other characters implicit in the drama: the families and friends of those directly involved, law and environmental agencies and news teams. New material is created through improvisation and scripting to convey a range of perspectives on the potentially disastrous situation of the ship being grounded by the protesters. Groups devise character monologues, ship-to-shore radio conversations, news bulletins and short sequences of physical theatre to depict the rising tension. The different elements of the drama are mapped into a structure in which different perspectives are juxtaposed. The pupils use forum theatre techniques to speculate on how the play might end. Two versions emerge. One is a 'fairy-tale ending' in which disaster is averted and no harm is done. The other is a 'cliffhanger' in which disaster is inevitable but not actually portrayed. The class evaluate the dramatic effectiveness of their choice of techniques to show the rising tension and discuss the impact the contrasting endings would have on an audience.

In the sample task outlined above, evidence of pupils fulfilling the objective through making, performing and responding was shown in the following ways.

Making

New characters were created whose relationship to those in the script added new tensions. It was decided, for example, that the ship's cargo was nuclear waste and that the captain's own daughter had leukaemia, which may have been caused by exposure to radioactive discharge from a power station. The intensity of feeling expressed by characters in hot-seating and thought-tracking work was contrasted by the apparent coolness of a newsreader and the alienating technical jargon used in a radio conversation.

Performing

The work offered numerous opportunities to use language to persuade and justify perspectives. The impact of this verbal work was heightened by physical work which explored how different characters might react to the increasing possibility of disaster. This was achieved by devising a few movements for each character, which were repeated ever more slowly and grotesquely while the music used to underscore the sequence became faster and more frenetic.

Responding

Photographs were used to record the work-in-progress and moments of performance. Groups were set the task of using these as the basis of a wall display, which also included documentary photographs, news reports and annotated pieces of the stimulus script, as well as some examples of pupils' creative writing which had emerged from the project. Each group gave a short explanation of why they had constructed their display in the way they had, relating their decisions to their exploration of the issues through the drama work.

Commentary

The work offered scope for differentiation through complementary tasks: some pupils focused on devising monologues and dialogues, others worked on physical sequences and a few chose to take responsibility for recording the work and finding other resource material. At times all the pupils were engaged in using practical drama techniques to develop characters and explore the implications of the scenario through, for example, forum theatre. The teacher was able to gather evidence of pupils' learning through their individual contributions to the exploratory process, their performance and the pieces of written work that were created. The teacher was also able to listen in on some groups as they constructed their visual display, and to work for more sustained periods with other groups. This revealed the extent to which they had engaged with the text and with the issues, and how much understanding they had of the way drama can develop new insights.

Develop and compare different interpretations of scenes or plays by Shakespeare or other dramatists.

Year 9 SL13 Compare interpretations

About this objective

Pupils will have evaluated presentations, including their own, in previous years but need to develop their strategies for comparing different interpretations of the same dramatic material. This objective helps pupils appreciate that the words printed in a script can be brought to life on stage and screen in deliberately different ways. This involves considering when and where a play might be set, how the characters can be realised and how an audience is likely to respond to decisions made by directors, actors and designers. Fulfilling this objective means helping pupils to work practically on scenes themselves, to analyse texts and to evaluate different live or recorded performances. When writing comparisons pupils need to provide textual evidence for the points they make, to signal their line of argument through the use of appropriate connectives and to use precise terminology.

What to teach

Making

- ◆ Identifying different elements of plays, for example: setting, narrative, themes, characters
- ◆ Researching into the historical and social context of plays, for example: *styles, genres, performance conditions, audience expectations*
- ◆ Learning lines and developing characters by improvising around the text, for example: *annotating texts indicating use of voice, movement and gesture, creating new scenes in the style of...*
- ◆ Developing contrasting presentations of the same material
- ◆ Exploring the characteristics of major genres such as comedy or tragedy and of historical periods such as Greek and Elizabethan

Performing

- ◆ Using a variety of techniques for realising characters, for example: *centring, emotion memory, states of tension*
- ◆ Using different techniques to present contrasting impressions of a single character, for example: *the teacher performs two versions of the same speech in different styles and invites comments from pupils about their reactions to the two performances*
- ◆ Varying vocal and physical delivery in order to position an audience in different ways, for example: *tone, pitch, volume, positioning, gesture*
- ◆ Employing design and theatre technology to change the mood of a piece, for example: *recording soundtracks*
- ◆ Experiencing different interpretations of a text, for example: *film and stage, or films by two different directors*

Responding

- ◆ Articulating personal response to different interpretations of scenes and plays they have studied or watched, for example: *summarising interpretation of narrative, reviewing effect of design and technical elements*
- ◆ Discussing how audiences respond to characters in different interpretations, for example: *heroes, villains, victims, stereotypes*
- ◆ Understanding and explaining how scenes and plays they have studied or watched relate in different ways to theatrical conventions and traditions
- ◆ Making a balanced written analysis of the features of different interpretations of the same text, using appropriate connectives and subject-specific terminology

- ◆ Listening to, valuing and building upon the contributions of others during dramatic exploration and critical discussions

Subject-specific vocabulary

Atmosphere, audience, design, direction, genre, interpretation, modern, mood, motivation, overall production concept, perspective, proxemics, style, sympathy, theme, tone, traditional

Teaching approaches

- ◆ Watch and discuss extracts of contrasting filmed performances interpreted by different directors, identifying the effect of setting and costume and different portrayals of characters. Then demonstrate how to use a template or planning frame for writing a comparison, drawing on the contributions of others.
- ◆ Give groups different starting points for interpreting a text, for example: *modern, traditional, sympathetic, critical of a character*. Groups annotate their scripts, then have a working rehearsal in which they all contribute views on how the scene should be staged. Groups share and compare presentations.
- ◆ Use role-on-the-wall to identify what is known about characters from the text and what the pupils perceive them to be like in contrasting performances.
- ◆ Model rehearsing a speech, speaking your thoughts aloud to explain your choices about timing or emphasis. Next, using a forum theatre approach, pupils direct the person modelling (teacher or pupil) in a way that is deliberately different. Discuss the techniques involved and the impact on the audience.
- ◆ Map the key lines and events of play extracts to discover how characters and situations can be developed differently, for example: *use graphic representations to plot the rhythm and changing tension in a sequence of scenes, draw storyboards to summarise the units of action in sections of a play, use diagrams to depict the relationships between characters at different points in a play*.
- ◆ Paste a copy of the scenes to be studied onto a sheet of card and display this on a wall. Highlight key lines and events and use different-coloured wool to link these together thematically. Annotate extracts of texts from different perspectives, for example: *as actor, director, designer, technician*.
- ◆ Explore how centring can be used as a key to characterisation, for example: *choose a shape, colour and part of the body to focus on which fits the character and consider how focusing on this affects the way performers move and speak*.
- ◆ Focus on audience engagement through presenting a scene as though on a traditional stage, and then doing so using promenade theatre where the audience become participants, for example: *as the courtiers present at the feast where Macbeth sees Banquo's ghost*. Compare the experiences and the differences in interpretation.
- ◆ Use evaluative writing by pupils as a basis for shared reading and writing. Enable pupils to identify a checklist of criteria for comparing performances.
- ◆ Demonstrate how pupils can develop understanding by interviewing each other about their responses to different interpretations of scenes and plays they have read, watched and explored through practical work.

To assess this objective

This objective requires pupils to develop their own interpretations of scenes and plays as well as comparing interpretations by others. That means demonstrating and exploring how dramatic texts may be realised in practice. The objective assumes that pupils will draw on and extend existing knowledge of dramatic

techniques but also demands a close inspection of the text and a consideration of its integrity. Pupils' personal responses to different interpretations of scenes and whole plays can be assessed through a variety of oral, written and graphic tasks. Their understanding of how others have interpreted texts into performance can be assessed through performance, structured discussion, annotation and critical writing, supported as necessary by sentence starters or thinking and writing frames. Pupils need to use subject-specific terminology and to evaluate interpretations of scenes or plays in the broader world of drama including film and television.

Performance indicators

Always sometimes rarely

- ◆ Shows insight into how characters are created through what they say, what they do and how others respond to them
- ◆ Can take on the role of director and discuss, act out or annotate a text to show an interpretation
- ◆ Can identify and use different techniques for characterisation
- ◆ Can explain how costume, setting and technical effects may change the mood, atmosphere and audience response to a piece of drama
- ◆ Demonstrates awareness of how audiences are positioned emotionally and intellectually as a result of how scripts are interpreted in different ways or different media
- ◆ Recognises and explains how performances are interpreted differently according to historical and social contexts and changing performance conditions
- ◆ Can write a comparative analysis of different interpretations of the same text, shaping the essay effectively and using appropriate terminology to explain in relation to textual evidence how different themes and issues can be accentuated in different ways

Example

As part of a unit of work on *Twelfth Night* a starter activity involved walking around the room imagining that their whole being was centred in a particular part of the body. For example, some imagined they had a large, black cannonball in the pit of their stomach, others had a bright sparkling star on their forehead or a sharp blue icicle sticking into their lower back. The pupils tried to run, sit or carry out a conversation while governed by this centre, then discussed how the technique affected their movement and mode of speech.

The class were given a short extract from Act 2 scene 3 of *Twelfth Night* in which Malvolio complains to Sir Toby Belch and Andrew Aguecheek about their cavorting. They explored how the centring technique could help them find appropriate voices and movements for the characters, then annotated the text to record how different lines could be delivered. The class were shown the BBC *Shakespeare Shorts* video in which Nigel Planer explains and demonstrates how he prepared to play the part of Malvolio in the latter scene (Act 2 scene 5) and how his interpretation differed from some previous examples. Pupils discussed their own responses to the different versions of Malvolio they had seen on the video, noting what they liked, what surprised them and the different techniques the actors used to achieve effect. Working in groups, the pupils devised a new scene involving Malvolio, Toby, Andrew and Maria. The brief was to centre the characters in a way they felt could be appropriate and maintain a consistency of attitude and relationship. The teacher worked specifically with the group most likely to find the task challenging. Then, using an OHT, the teacher showed pupils how to plan a comparison of what they

had created with what they had seen, for example: *how they hoped an audience would respond to the characters as they depicted them in this new scene and the acting techniques they would employ to help ensure this, such as commenting on tone of voice, quality of movement and the positioning of characters in relation to each other.*

This part of a greater unit of work allowed the teacher to record evidence of pupils meeting the objective in the following ways.

Making

The starter activity provided an opportunity to witness how well pupils had grasped the possibilities of the centring technique, with physical and vocal response ranging from the grotesque to the effectively subtle. In devising their own scenes, pupils' understanding of the characters' relationships was revealed. The most successful groups devised scenarios which were imaginative yet plausible, and consistent with the mood and setting of the original.

Performing

In performing the extract, pupils demonstrated the degree to which they were able to use voice, movement and gesture to convey an interpretation of character. Their ability to develop their interpretation of character and appreciation of how proxemics and use of voice and movement affected audience response was further illustrated in their own devised scenes.

Responding

The work allowed pupils a range of opportunities to respond to the scenes studied and each other's interpretations of the characters. Teacher-led discussion and question-and-answer sequences tested pupils' understanding of the scenes' content, practical performance techniques and production concepts. Evidence of individual imaginative interpretation and understanding of how different realisations affect audiences was shown through the annotated extracts and written comparison.

Commentary

Throughout this section of the unit pupils were invited to make links between the scenes they were working on and other texts and pieces of drama with which they were familiar. Mention of characters from TV shows such as Basil Fawlty, Frank Spencer and various comic characters from *The Fast Show* enhanced pupils' understanding of acting techniques and characterisation and helped them to link elements of *Twelfth Night* to the genres of farce and situation comedy. In a plenary to this part of the unit the teacher asked the pupils to consider carefully how both they and Nigel Planer had constructed and depicted Malvolio as a figure of fun. This led into a subsequent session which explored ways of making an audience feel more sympathetic to Malvolio in Act 5 scene 1.

The unit showed that teaching rooted in practical drama could contribute powerfully to developing the skills, insight and experience needed to interpret and analyse Shakespeare.

Year 9 SL14 Convey character and atmosphere

Convey action, character, atmosphere and tension when scripting and performing plays.

About this objective

This objective represents one of the means by which pupils progress from their previous work on role-play and improvisation. It builds on their knowledge and understanding of drama techniques used to create and explore characters and situations by applying them to writing and performing scripts. Pupils will already have been introduced to many of the basic elements of scripting and performing plays, including how scripts are set out on the page, how characters are presented through dialogue, action and description, and how scripts can be annotated as a preparation for performance. This objective is designed to enhance pupils' ability to translate what they read into action and employ their understanding of dramatic techniques in their own creative work.

What to teach

Making

- ◆ Notating scenes they have created themselves, for example: *by use of storyboards, annotated digital images, narrative maps*
- ◆ Devising and writing scenes in different styles and genres, for example: *by comparing short extracts of plays by established authors*
- ◆ Exploring the contribution lighting, sound and space make to the creation of tension and atmosphere

Performing

- ◆ Portraying a range of characters through use of voice, gesture and movement
- ◆ Using pace, pause, silence and proxemics to generate atmosphere and tension, for example: *off-text improvisation, rehearsed presentations of short extracts*
- ◆ Designing and responding to lighting states and soundtracks, for example: *matching movement and physical expressions to a range of types of music, using lighting angles to enhance character types*

Responding

- ◆ Articulating personal responses to their own and other people's performances, using subject-specific vocabulary to illustrate how characters and effects were achieved
- ◆ Considering audience responses to different characters, situations and styles of performance, for example: *through group discussion and working notebooks*
- ◆ Annotating scripts for performance after practical exploration, and writing notes on extracts from different perspectives, for example: *as performer, director, designer, technician*

Subject-specific vocabulary

Annotation, climax, cue, director, genre, gesture, irony, juxtaposition, mapping, narrative structure, off-text, projection, proxemics, storyboards, style, tension, treatment

Teaching approaches

- ◆ Model the use of very short sequences of dialogue (four to six lines) to explore how characters' status and relationships are affected by changes in voice (*tone, pitch, volume, pace*) and physicality (*gesture, posture, proximity of performers to each other*).
- ◆ Demonstrate and then explore how different types of music and colours of stage lights create atmosphere and can suggest characters, for example: *how lighting a character from below can suggest evil while lighting them from above can suggest innocence*.
- ◆ Ensure pupils understand that dramatic characters are created through what they say, what they are seen to do, what other characters say about them and how other characters react to them. Use short extracts of established plays to explore this, as well as placing scripted and devised characters into different improvised situations.
- ◆ Use a variety of sentence starters and thinking and writing frames to generate dialogue, for example: *dictate the length of lines in a short sequence, compel pupils to write dialogue using an acrostic*. Explore through shared reading the differences between scripted and improvised dialogue in terms of economy and dramatic impact.
- ◆ Model the insertion of short sequences of lines from established texts into improvisations in which the style of language and characterisation is retained. The class audience must watch and listen to see if they can detect the chosen pre-scripted lines.
- ◆ Demonstrate identifying differences between the way characters and situations are conveyed on film and television and how they are portrayed in live performance. Show how the use of special effects, soundtracks and camera angles steer and mediate audience response. Explain and explore how to compare these devices with theatrical techniques such as the Greek messenger device, asides and direct address, stage entrances and exits.
- ◆ Map the narrative of plays studied to illustrate how new characters and situations are introduced, how scenes may be juxtaposed to create irony and tension, how climaxes are built. Show pupils how to map their own devised and scripted work in order to achieve effect. Introduce pupils to alternative ways of notating dramatic narratives, for example: *storyboards and treatments – that is, short descriptions of the content and purpose of scenes*.
- ◆ Provide 'nudge sheets' of subject-specific terms to help pupils annotate scripts in preparation for performance. Explore a variety of stage directions written for different purposes, for example: *to inform performers, designers, technicians*. Show pupils how to incorporate stage directions into their own scripts so that the script can be realised by others.
- ◆ Explore a range of examples of scripts and reviews through shared reading, and develop criteria to evaluate review writing and model the writing of parts of scripts and reviews. Provide writing frames and sentence starters to enhance pupils' ability to write reviews of drama they have seen or taken part in.

To assess this objective

Work undertaken to address this objective will be underpinned by a range of practical explorations. These should include existing scripts and ways of generating dramatic characters and narratives. The focus for assessment, however, will be on the pupils' ability to create and perform scripts. This will involve providing opportunities to write in different styles and genres and realise a variety of scripts reflecting different styles and genres. Pupils will need to demonstrate a sound understanding of how design and technical elements enhance the work of the

writer, performer and director in creating atmosphere and tension. Considerable emphasis should be placed on pupils' ability to use the different elements of performance such as voice, movement and gesture in their creation and presentation of characters.

Pupils' ability to script plays may be assessed both through their use of conventional scripting techniques and through the use of storyboards, treatments and annotated visual images. Pupils' ability to convey action, character, atmosphere and tension in performance will necessarily involve live presentation.

Performance indicators

Always sometimes rarely

- ◆ Uses voice, gesture, movement and positioning with intent to create and portray characters that are interesting to watch and listen to and that serve a function in the dramatic narrative
- ◆ Understands that dramatic characters are constructed through their relationships with others and sometimes directly with the audience
- ◆ Demonstrates an awareness that dramatic dialogue is constructed to achieve specific effects and is different from reported speech, and is able to employ this understanding when writing scripts
- ◆ Understands how tension is built through both performance technique and narrative structure
- ◆ Can match performance style appropriately with texts representing a range of styles and genres
- ◆ Appreciates how lighting, sound and design can create and enhance atmosphere and uses this knowledge in their own scripts and preparations for performance

Example

The teacher used dramatised versions of Robert Swindells' novel *Stone Cold* as a vehicle to address this objective. Extracts from the novel were compared to a play adaptation by Joe Standerline and a BBC *Scene* production. Pupils used extracts from the play to explore how the character of Link, a homeless teenager, needed to be presented to an audience in such a way as to gain their sympathy while the antagonist, a psychopath called Shelter, needed to chill the audience. Off-text improvisations gave pupils the opportunity to create scenes which explored the backstories of these characters in the style of the published text and write their own monologues for them. Short extracts of dialogue were used to investigate how voice, gesture and positioning conveyed status and relationships. One particularly chilling scene shows how Shelter abducts a homeless girl. Rehearsing this scene in pairs with a third pupil acting as director gave the class considerable insight into how these elements of performance could be manipulated to build considerable tension.

The class were asked to improvise a scene in which Shelter tricked another homeless person into his lair. They were then shown how to capture the dynamic of their improvisation into a sharp piece of script by writing to a particular constraint – in this instance, using the alphabet to dictate the opening word of each line, for example:

'Ah, you look cold. Hungry too, are you? I know where you can get a good meal for nothing.'

'Brilliant! Where?'

'Come with me. I'll show you.'

'Don't you go trying any funny business, mate.'

Extracts from the BBC production were used to illustrate how cutting from one scene to another developed the narrative and suggested an inevitable meeting between Link and Shelter. Pupils were then given a copy of the scene in which they finally meet, with the stage directions blanked out. They used their knowledge of the story and genre to predict what the stage directions might have been. This involved considering how lights and music might have enhanced the growing tension for the audience. Groups of pupils prepared and presented either a scene of their own making based on the characters and story or an extract from the play itself.

In the unit of work outlined above, evidence of pupils fulfilling the objective was shown in the following ways.

Making

The pupils were given the opportunity to create, through improvisation and scripting, new scenes and speeches which matched the style and theme of the original text. The best work demonstrated an understanding of how scenes could be sequenced to generate rising tension. Pupils explored how lighting angles and colours could be used to generate sympathy for Link by making him look cold and isolated. This contrasted to lighting Shelter in such a way as to create menacing shadows on both his face and the wall behind him.

Performing

Exploratory exercises helped the pupils understand how voice, gesture, movement and proxemics conveyed characters and their relationship to each other. In the final presentations the most successful performances demonstrated considerable control of these elements of performance and an understanding of how contrasting characters can generate pathos and anticipation.

Responding

Whole-group discussion following the final presentations allowed pupils to say what techniques had affected them as members of an audience. The discussion also allowed pupils to question each other on the decisions they had made in portraying characters and events. Pupils wrote a summative evaluation of the unit in their journals focusing on their personal response to the work and outlining how they felt it had increased their understanding of what makes for a successful script and performance. One pupil suggested that it would have been good to have kept a video diary of her preparation for the final performance.

Commentary

Although the teacher did not read the whole play with the class in class time, by the end of the unit all the pupils knew the narrative line, who the main characters were and what they were like, how the play was structured and what issues the play addressed. This was achieved by exploring extracts of the playscript and BBC video and the teacher giving the class narrative links and context where necessary. Several pupils asked for a copy of the script, which they read in their own time. Most importantly in terms of meeting this objective, investigating what was required to bring extracts of the script to life on the stage drew the pupils' attention to the need to make conscious choices about how to use their performance skills and how the creation of atmosphere and tension also required attending to visual imagery. They developed their ability to think and write critically through drawing on the insight that came through enactment.

Year 9 SL15 Critical evaluation

Write critical evaluations of performances they have seen or in which they have participated, identifying the contributions of the writer, director and actors.

About this objective

This objective moves pupils on from making purely subjective personal responses to performances they have seen or taken part in to making considered judgements about the effectiveness of different techniques employed in process and product. The objective requires pupils to analyse authorial intention, to consider the context in which the drama has taken place and how their own attitudes, experiences and knowledge affect the way they interpret and respond to the event. Pupils need to be taught how to analyse performances in order to identify the different elements that make up the whole experience, yet should be encouraged to respond to the overall effect of the experience.

What to teach

Making

- ◆ Identifying the different roles that contribute to a dramatic performance, for example: *acting, direction, design, writing*
- ◆ Appreciating that conditions affect the way a drama is presented and how it is received, for example: *venue, performance space, the nature of the audience*
- ◆ Making and organising notes and structuring a critical evaluation which takes account of the author's intentions and techniques
- ◆ Researching the background of plays seen and studied and the characteristics of some major genres such as comedy and tragedy or historical genres such as Greek and Elizabethan

Performing

- ◆ Keeping a working notebook in which they record decisions and discoveries made in the process of preparing to perform, for example: *note taking, annotating visual images, using creative writing to capture responses*
- ◆ Formulating criteria to use as the basis of critical evaluations

Responding

- ◆ Articulating personal response to the whole experience, for example: through group discussion, journals
- ◆ Focusing on specific elements of performance, for example: through the use of writing frames and nudge sheets
- ◆ Distinguishing between subjective and objective responses, intention and effect
- ◆ Taking the author's intentions and techniques into account when writing critical evaluations of performances

Subject-specific vocabulary

Analysis, characterisation, context, criteria, director, evaluation, genre, performance space, personal response, playwright, production concept, review, style, venue

Teaching approaches

- ◆ Teach pupils about the different roles involved in a production (*playwright, director, designer, stage manager, actors, technicians, front of house*) and how they relate to each other. Create a display showing these roles.
- ◆ Discuss and list all of the different elements which make up a dramatic event. Make a time line of a possible experience, for example: *seeing a poster advertising the performance, buying tickets, travelling to the venue, arriving at the theatre*. Consider how different elements may affect the way a member of

an audience receives the performance, for example: *where their seat is in relation to the stage, how long the play is, what their initial expectations of the performance are, why they are seeing it.*

- ◆ Use shared reading and writing to clarify for pupils the key features of the critical evaluation of dramatic performances and to help pupils learn how to structure reviews. Develop a possible outline review together before expecting pupils to write one for themselves. Some pupils may benefit from sentence starters, writing frames or planning sheets with headings under which they make brief comments.
- ◆ Collect reviews of performances from local and national papers. Ask pupils to highlight adjectives that describe the performance in one colour, information about the content of the play in another and comments about the acting and characterisation in yet another. Compare the results and discuss who the different reviews are aimed at and the information they provide.
- ◆ Provide pupils with examples and templates to use in evaluating their own performances. Get them to consider their overall feelings about the performance and preparation process, what they feel they did well and what might have been improved, how they felt the audience responded to the work, what they learned from the experience.
- ◆ Provide pupils with a variety of ways of notating their preparations for performance, for example: *recording key moments on digital images and annotating these, writing reflective journals which identify decisions and discoveries made, using creative writing forms such as poems and writing-in-role to capture the way characters and situations are developing.*
- ◆ Identify criteria which may be used when evaluating a performance, for example: *focusing on the way actors portray the characters, the way lighting and sound is used to enhance the performance, the way the performance space is used, how the audience is positioned.*
- ◆ Set research tasks to discover the background of performances. Pupils should find out a little about the playwright, when they were writing, what theatres were like at the time, what sort of company is offering the performance, whether the director and actors are well-known.
- ◆ Provide nudge sheets of elements to watch for in a performance: how the performance was staged, what the set was like, what costume and make-up was involved, what lighting and sound effects were used.
- ◆ Ask pupils to make brief notes on a performance: summarise the story as economically as possible, suggest what the major theme appeared to be, identify what other dramas it is reminiscent of (genre), which characters were most interesting.
- ◆ Introduce pupils to the notion of an overall production concept. Use video clips of different productions of the same play to illustrate this, for example: compare and contrast the opening scene of *Romeo and Juliet* as interpreted by Zeffirelli and Luhrmann.

To assess this objective

This objective should be assessed by reviewing what pupils write in working notebooks and personal journals as well as in formal critical evaluations. It is important to consider the contributions pupils make to group discussions, since this may indicate that a pupil has an ability to evaluate critically but struggles to articulate responses in writing without further support. Some pupils may choose to employ visual images and creative writing forms to capture their critical responses and give an insight into the make-up and effect of the performance.

Performance indicators

Always sometimes rarely

- ◆ Researches into the performance and demonstrates knowledge of the writer, historical context and thematic content
- ◆ Shows a knowledge of different staging conventions and considers how these affect the way an audience anticipates the performance
- ◆ Is able to balance personal, subjective responses to the content and effect of performances with critical evaluations of the techniques used by the writer, director and performers
- ◆ Structures reviews in a way that informs and engages the reader, and uses subject-specific terminology to describe elements of performances seen or participated in
- ◆ Understands that reviews are written for different purposes and audiences
- ◆ Conveys summative, holistic responses to performances as well as detailing the effectiveness of specific elements, and is able to distinguish the contributions made by different members of the performance team

Example

A group of pupils were working on Noel Greig's play *Rainbow's Ending* as part of a project involving drama students from a nearby university. The project gave the pupils an opportunity to compare how they and the undergraduates had tackled different scenes. Facilitating links with professional companies or, as in this case, higher education students can significantly raise the standard of pupils' practical and written work. Their older counterparts provide them with models and encourage them to take their work in drama seriously, as is evident in the following two examples of pupils' reflections on the project.

Example 1

The moment that I have chosen is when my group performed a freeze-frame and a short scene about the trouble in the cities. We showed this in a way that made it look like there were two sides with different beliefs. This helped to show how the giants were damaging the relationships between the people in the cities.

The company staged this moment very differently. They made a lot more of the war scenes than we did, showing a lot more fighting rather than focusing on the prejudice that was involved.

However there were many similarities between the two performances, especially to do with the prejudice scene. This was because both the company and our group used the idea of two sides having a strong leader.

Example 2

Our two pieces differed in many ways. This was a good thing though because it allowed us to compare and criticise each other's work and discuss why we chose certain methods and cut out others.

The first difference was the way we staged the scenes. We kept ours to one 'flat' stage and acted within a certain space. This was mainly because we weren't aiming our piece towards an actual audience so we never really thought about the audience structure. The students created an almost circular stage so that people around could see everything as a 3-D view which made the atmosphere a lot more realistic rather than our 'flat' stage.

The students incorporated the use of costumes and props. We never used any objects but instead left it to the audience's imagination. I think the use of props was a good idea in that it made the scene more aesthetic and easier for an audience to comprehend. I liked the idea the company used in that they personified the boulders into people. This animated the scene a bit more too. They also used red straps to mark out Rainbow's gang. I think that this was a good idea in that it made them stand out from the group. It also allowed them to use the straps as blood in a later scene.

We looked at other class members' scenes and evaluated them. Our group looked at Group One. I liked their soundscape of the leaders sneaking out of the city gates. The use of voices created a dark, lonely, eerie night which I thought was quite good. I also liked their use of mime and they made brilliant use of ensemble to give the piece a lot of dramatic impact.

Commentary

Both of these young writers exhibit a genuine interest in the work they have undertaken and see their own presentations as being worthy of comparison to those of the degree students. Clearly, the second example provides more evidence of the pupil trying to use subject-specific terminology to articulate her thoughts. There is an attempt here to balance personal responses with critical evaluation. The piece gives the teacher useful indications of what further work needs to be done to clarify the pupil's understanding of some of the terms and what new vocabulary could be taught to the class (for example, an alternative to 'flat' staging would be useful. Does she mean 'end on' perhaps?) By contrast, the first example, while capturing an overall essence of the differences in the performances, gives few details of how effects were realised and what impact they had on an audience. The teacher would be able to see from this that the pupil needs further support in finding ways of describing elements of performance. Both pupils could develop their ideas about the performances by relating them more analytically to the author's intentions and techniques.

Teaching objectives from across the English Framework

Year 7 R18 Response to a play

Give a considered response to a play, as script, on screen or in performance, focusing on interpretation of action, character and event.

About this objective

This objective is about developing critical response to a play and understanding the movement from the page to the stage. By Year 7 pupils should be familiar with the basic conventions and format of scripts from their work in Key Stage 2. Pupils may also have had some opportunities to develop the basic skills of textual analysis of scripts and to make written critical responses to live or screen performances. They will have been introduced to strategies for comprehending prose and poetry, but it is important at Key Stage 3 that they understand the differences between these strategies and those needed for drama-based models of textual interpretation linked with the performance of a text.

What to teach

Making

- ◆ Recognising differences in the form and layout of scripts
- ◆ Developing ideas about characters from the structure of their language, including accents, dialects and peculiarities of speech
- ◆ Recognising and distinguishing between text and subtext
- ◆ Working out the most effective way of using space, voice, movement and gesture to bring scripts to life
- ◆ Using dramatic techniques to explore and create characters, for example: *hot-seating*, *role-on-the-wall*, *thought tracking*, *tableaux*

Performing

- ◆ Sight-reading with confidence and expression
- ◆ Following stage directions and actions implied or called for in characters' speech
- ◆ Following basic direction from teacher or other pupils
- ◆ Being aware of the audience's likely attitudes
- ◆ Using punctuation and other textual signs to find an appropriate pace and rhythm for characters' speech
- ◆ Using gesture, voice and movement to convey subtext

Responding

- ◆ Responding to texts by imagining the environment, as well as the actions of characters
- ◆ Reflecting on themes and the playwright's ideas found in scripts
- ◆ Responding to the atmosphere and other effects created in performance
- ◆ Reflecting on how characters and plots develop in plays
- ◆ Responding through action to words on the page
- ◆ Writing reflectively about the way plays have been interpreted in performance

Subject-specific vocabulary

Accent, antagonist, characteristics, dialect, dialogue, exposition, intonation, monologue, motives, objectives, protagonist, socio-historical context, stage directions, subtext, text

Teaching approaches

- ◆ Work in depth on carefully chosen short extracts from a play as an active introduction to the plot, characters and setting of the whole play.
- ◆ Provide opportunities for pupils to apply their learning about scripts by writing their own, for instance by scripting their own improvised scenes for other groups to perform.
- ◆ Create a protected environment for pupils to experiment with their voices and movement without self-consciousness.
- ◆ Use a structured grid for basic textual analysis of a scene which includes features such as character(s), setting, plot. Draw pupils' attention to the inclusion of prior and subsequent events and to the environment of the scene and the language used.
- ◆ Identify and discuss themes and playwrights' ideas expressed in scripts.
- ◆ Model different possibilities for action and use of space suggested by a script.

To assess this objective

Assessing the pupils' ability to interpret a scene should include:

- ◆ during the making phase – assessing their ability to identify characters, settings, plot from an initial reading of the scene;
- ◆ during the performing phase – assessing their ability to physicalise and enact the scene in ways which are consistent with and linked to their interpretation of the scene;
- ◆ during the responding and reflecting phase – assessing their ability to empathise with characters and their situations and to talk and write about the themes and playwright's ideas in the scene.

Performance indicators

Always sometimes rarely

- ◆ Can make deductions about characters, setting and plot from reading a scene
- ◆ Can suggest physical characteristics, such as voice and movement, for characters from their speech
- ◆ Looks for and comments in talk and writing on themes and subtext conveyed in the text
- ◆ Experiments with voice, movement and gesture to create characters
- ◆ Identifies and tries to create appropriate atmosphere and other effects in their performance of scripts

Example

A Year 7 class are beginning a scheme of work exploring the plot and characters in Timberlake Wertenbaker's translation of *Antigone* by Sophocles. The scheme of work combines learning about the conventions of Athenian tragedy with an exploration of the moral choices and consequences faced by Antigone, Ismene and Creon.

The teacher leads a shared reading of the Prologue, and pupils reread in pairs before joining with another pair to complete a grid with three questions: What do we know? What do we imagine? What do we want to know? Using this information as a starting point, the teacher takes on the role of a soldier guarding the body of Polynices and asks the pupils to imagine that they are visitors to Thebes. The teacher-in-role fills in some of the detail in the backstory of the Oedipus trilogy. Out of role the teacher leads a class discussion about how the events of the past have shaped this moment in the two sisters' lives and the moral choices that they face.

In fours the class return to their scripts and decide what they think is each sister's objective in the scene and whether there are any changes in their emotions as the scene progresses. One pair read the script trying to convey objectives and changes of emotion while the other pair, simultaneously, experiment with the movement and gestures of the characters. This work is shared. In the same groups the class also prepare and perform a montage of still images based on the backstory. After reflection and discussion, the class devise a set of questions to put to the teacher-in-role as Creon, who will put his or her point of view to them.

Commentary

There is a very clear exposition of the backstory and themes of the play expressed in simple language in the Prologue between the two young sisters. The characters, themes and events of the play are relevant and interesting for Year 7 pupils. There is a clear emphasis on moving from page to stage in the pupils' work so that they work with it as a performance rather than as a literary piece. There are also important opportunities for the class to reflect on the morality and impending tragedy of the choices and events in the scene, and how they have been presented by the playwright.

Making

Pupils have to deduce the given circumstances and the backstory from the text. They place this scene in the context of the backstory and are asked to anticipate the events that will follow. They will use their imagination to empathise with the characters and as a catalyst for discussion of the themes and moral choices.

Performing

Pupils have to experiment with voice and gesture in order to convey different emotions and each character's objectives for the scene. They have to add their own stage directions to the scene. In the improvisation with the teacher-in-role they must select appropriate questions and responses in order to elicit the information that they need.

Responding

Through their initial interest in the sisters' argument, pupils are led to respond to and reflect on the moral choices and dilemmas faced by the sisters and the way these have been presented in dramatic form. For some pupils this initial reaction might become the basis for a consideration of the rights and responsibilities of the individual and the state. For others it might be a personal exploration of some of the play's ideas or reflective writing about the experience of interpreting the play through performance.

Year 8 Wr8 Experiment with conventions

Develop an imaginative or unusual treatment of familiar material or established conventions, e.g. *updating traditional tales*.

About this objective

Approaching this writing objective through drama can ensure a degree of emotional and imaginative engagement that is difficult to achieve through words alone. Experiencing a text as drama is intrinsically worthwhile as well as a powerful preparation for writing. For example, soap operas or traditional folk tales are repositories of shared cultural meanings and they offer many opportunities for exploration through drama. The fundamental elements of these literary conventions are often well understood by pupils and it is possible for the teacher to focus on narrative style as well as the issues and structures embedded within them. Folk tales, for example, are frequently cautionary tales and carry a number of accepted moral and cultural positions. Drama approaches enable pupils to analyse text structures, to cut across the accepted versions of texts and to challenge the moral assumptions which underpin them. This essentially critical approach allows opportunities to explore the cultural assumptions about class, gender, relationships and power in different types of text. In doing so, pupils develop their own sense of justice, fairness and moral perspective, and may write differently ever after.

Pupils feel comfortable working dramatically with texts such as folk tales, horror stories and soap operas. In a sense, they are the experts who bring knowledge of these texts to the classroom. As experts, they can display their knowledge and gain enjoyment from reinterpreting conventions. However, since this is a writing objective, pupils need to incorporate writing into the drama and carry their reinterpretations into writing in the light of their dramatic experience. To this end, word and sentence level objectives are addressed here to lend weight to the writing process.

What to teach

Making

- ◆ Collaborating in the development of an unscripted scene which challenges a conventional interpretation, for example: *by improvising and revising ideas before shaping and polishing them into a coherent piece*
- ◆ Portraying characters, relationships and issues in unanticipated ways by working collaboratively
- ◆ Identifying the key aspects of a text or situation to emphasise moments of focus in a reinterpretation
- ◆ Taking the likely response of an audience into account, for example: *by using one member of the group as 'observer', the group can obtain an objective appraisal of their work-in-progress and amend their work accordingly*

Performing

- ◆ Reinterpreting conventionalised genres such as folk tales or horror stories by realising the narrative, characters and settings
- ◆ Working in role, inhabiting the fictionalised world and perceiving and portraying it from the inside or from a new perspective
- ◆ Incorporating writing into their dramatic exploration, for example: *by placing a piece of written text within a sculpted scene*
- ◆ Using tableaux, forum theatre and ritual to represent physically folk tales or other genres
- ◆ Using conventions such as thought tracking, hot-seating, split brain and testament to reflect on the experiences from the perspective of the role

Responding

- ◆ Responding from the perspective of their role which will give voice to a range of assumptions and attitudes
- ◆ Reflecting out of role through their discussion
- ◆ Producing reflective written responses
- ◆ Writing their own unconventional versions of tales and other genres, informed by their experience of drama
- ◆ Reinterpreting literary conventions which they have explored through enactment

Subject-specific vocabulary

Analogy, characters, culture, forum theatre, morality, perspective, ritual, settings, split brain, stereotype, tableau(x), themes

Teaching approaches

- ◆ Establish an understanding of the essential elements, structures and language features of particular genres in order to explore unexpected perspectives on them.
- ◆ Encourage pupils to research pictorial versions of their favourite soap operas or folk stories.
- ◆ Display features of language, settings and characters as reference points, for example: *the colour symbolism of 'dark' woods, the repetitive style of some language features such as 'and the wolf huffed and puffed and...'*
- ◆ Explore the stereotypical characteristics of the hero, heroine, villain and so on in different types of text.
- ◆ Use small-group improvisation to re-enact summary versions of texts as aides-memoire, for example: *re-enact Little Red Riding Hood or an episode of a soap in thirty seconds.*
- ◆ Focus on key moments of tension or conflict when reconstructing an alternative to a conventional narrative.
- ◆ Use tableaux to juxtapose two narrative sequences representing different outcomes of character choices at key moments, for example: *what would have happened if...*
- ◆ Construct alternative narrative flow charts and re-enact differing versions.
- ◆ Model and share the language features of the written narrative form.
- ◆ Read or watch a range of examples to reinforce a genre.

To assess this objective

It is important to bear in mind that this objective is a writing objective which is being accessed through the use of drama. Assessment therefore needs to have a dual focus: to assess the extent to which pupils are effectively employing drama conventions to explore the characters, issues and relationships; and to assess pupils' ability to reinterpret tales or other conventional texts in their own writing.

Performance indicators

Always sometimes rarely

- ◆ Shows understanding of the way in which texts are typically constructed, including narrative structures, characters and settings
- ◆ Is able to identify and discuss the cultural, moral and social issues underpinning narratives
- ◆ Can, with others, employ drama conventions to explore and re-present the cultural, moral and social assumptions within texts
- ◆ Recognises the language features pertinent to the genre

- ◆ Can apply the language features, structures and characters to his or her own writing to recreate versions of texts for specific audiences and purposes

Example

Pupils were given a traditional version of the folk tale *Cinderella* as a text to explore and re-present. The objective was to re-enact the tale and to explore its social, cultural and moral assumptions through the 'lens' of the modern media. A team of journalists was chosen from the group and their role was to probe the characters with questions and produce a series of headlines for use in the morning papers.

Making

Pupils readily contributed their prior knowledge to the lesson. Retelling the tale in a story circle allowed pupils to feel confident about the topic, the style of the storytelling and their own understandings. From this point, pupils were given the task of recreating selected key moments from the story to present as a dramatic storyboard. The teacher worked for a sustained period with the group who needed the most guidance.

Performing

The dramatic presentations were watched by the whole class and the discussion which followed identified moments which the media could focus on. For example, the group felt that the media would want to photograph and interview the Prince as he danced with the mystery girl. This was managed by a post-dance press conference which resulted in a phone call to the paper's head office providing the headline and text for the morning papers

Responding

Pupils decided that the mystery girl would be a major focus of the press and, consequently, it was decided to run a follow-up exposé story which explored the girl's background. The glass slipper provided clues to her origins and reporters descended on her house to interview the inhabitants. The newspaper stories based on this event were then written with the teacher modelling, sharing and supporting pupils' writing, using the appropriate non-fiction language features.

Commentary

This approach resulted in pupils working with familiar and accessible material and using drama to provide alternative insights into the cultural assumptions contained within the tale. By pursuing the *Cinderella* tale from the perspective of the modern media, issues such as press intrusion, stereotypical characters, media manipulation of public attitudes and the use of reporting language forms were all explored through the application of drama approaches. The quality of this engagement was reflected in the detail and power of pupils' subsequent writing.

Year 9 R16 Different cultural contexts

Analyse ways in which different cultural contexts and traditions have influenced language and style, e.g. *black British poetry, Irish short stories*.

About this objective

This key reading objective seeks to ensure that pupils appreciate and analyse a wide range of texts by relating them to the culture and traditions they reflect. Practical drama work can help address this objective in a number of ways. Voicing the printed words of poems and exploring the actions they suggest can reveal the dynamic and rhythm of the piece and give an insight into the reason for writing, as well as drawing attention to interesting variations in the language. Exploring extracts from plays reflecting different cultural contexts further enhances an understanding of different traditions and ways of seeing the world, while giving further opportunities to explore English as a diverse language. The content and characters explored by literature from a variety of traditions can provide rich stimuli for pupils' own drama. This can, in turn, foster an appreciation of the way different cultural contexts and traditions influence language and style.

What to teach

Making

- ◆ Investigating the language used in school and the local area; gathering dialect words and popular phrases
- ◆ Creating drama that uses a variety of language
- ◆ Reading for contextual clues to access unfamiliar vocabulary and situations
- ◆ Exploring the content and context of texts through role-play, improvisation and a range of drama conventions

Performing

- ◆ Bringing poems and prose alive in performance, for example: *choral work, rap, matching and juxtaposing visual images to words*
- ◆ Presenting their own scenes or extracts from plays which draw on a variety of styles of English or reflect different cultural contexts through the use of language

Responding

- ◆ Discussing their own attitudes to language and those of others
- ◆ Making connections between texts explored and their own experience by identifying common themes and feelings
- ◆ Analysing texts in relation to cultural context

Subject-specific vocabulary

Accent, culture, dialect, standard and non-standard English, stereotypes, subculture, tradition, values

Teaching approaches

- ◆ Identify some of the features of dialect through shared reading of a range of texts and shared listening to recordings of standard and non-standard English. Gather words and phrases common to the local area and pool knowledge of English words and phrases used in other areas. Discuss how the meanings of some words vary in different places.
- ◆ Create a glossary of terms the pupils themselves use that they think are particular to them as a group, yet not wholly shared by adults they know. Use this to introduce concepts such as culture and subculture and explore their use in context through improvisation.

- ◆ Scan texts for unusual words and phrases. Explore the rhythm and rhyme of poems by reading aloud and putting movements to single lines and sequences. Try imposing inappropriate styles on the reading aloud, for example: turning poems into radio jingles or presenting them as sermons. Discuss what effect this has on the meaning and impact of the words.
- ◆ Read texts for context: what situation is being explored? What characters are represented and what are they like? What attitudes seem to be expressed?
- ◆ Present through dramatic readings texts that are rich in dialect. Discuss how meaning and impact would have been affected if the extracts had been converted to standard English.
- ◆ Use the situation or narrative of texts from a variety of traditions and cultures as the source for exploratory drama. For example, Wole Soyinka's poem 'Telephone Conversation' could be the starting point for a drama structure investigating the difficulties of being accepted into prejudiced society. Conversely, Dylan Thomas's 'Holiday Memories' and Debjani Chatterjee's 'Diwali' evoke images of shared celebrations which can stimulate dramatised collages of sounds and actions representing traditional festivals.
- ◆ Discuss how values and assumptions can be attached to different uses of English. Compare how stereotypical notions of people from different places compare to the content, characters and themes of texts from those places.
- ◆ Use the repertoire of drama conventions to explore the music and meanings of a range of texts from different cultural contexts.

To assess this objective

Assessment of this objective may principally be through discussion of the pupils' observation about language use and variation, their capacity to analyse a variety of texts and their recognition of the different values, cultures and traditions reflected in them. Pupils' own practical explorations and presentations will also reveal their appreciation of and willingness to explore situations and characters which may be alien to their own experience. Some pupils would be able to write critically, exploring the relationship between text and context.

Performance indicators

Always sometimes rarely

- ◆ Recognises features of language which reflect cultural diversity, such as accent, dialect and idiom
- ◆ Appreciates the richness and diversity of language use and how it reflects different cultures and traditions
- ◆ Can make links between texts and the cultural and historical factors that may have influenced their style and content
- ◆ Discusses the impact of a variety of texts on an audience, taking into account the audience's own cultural parameters
- ◆ Shows willingness to explore unfamiliar language and situations in practical drama and discussion
- ◆ Writes analytically about the meanings and methods of authors from different cultural contexts

Example

As part of a unit of work on performing poems, pupils drew on and developed existing drama skills and used choral speech and visual images to bring a variety of narrative poems to life. Clapping games were used to begin to explore the power of rhythm, and the pupils were introduced to ways of creating their own harmonies of sound *a cappella*. This led on to experimenting with forms such as scat and rap using poems by Edith Sitwell, Grace Nichols, James Berry and Benjamin

Zephaniah. The marked contrasts between the subject content of the poems by Sitwell and the others was used to focus attention on the writers' choice of words and speculation regarding what had influenced the poems. The pupils were asked to create a series of visual images accompanied by a collage of selected lines, to show what personal memories the writers may have called upon in their work.

Commentary

This example illustrates how objectives set in parts of the English Framework, other than under the heading of Drama, can be addressed in drama lessons. While the unit of work was not formulated specifically to address this objective, the opportunity to investigate language variation and style and link this to cultural context was exploited, since to do so complemented and enriched the drama work itself.

Plays that may be used to provide extracts for exploring language and cultural context include:

- ◆ *Haroun and the Sea of Stories* Salman Rushdie
- ◆ *In Search of Dragon's Mountain* Toekey Jones

Poems that are rich in language reflecting cultural context and may be brought to life in performance include:

- ◆ 'Limbo' Edward Braithwaite
- ◆ 'Come, And Be My Baby' Maya Angelou
- ◆ 'Duppy Dance' James Berry
- ◆ 'Half-caste' John Agard
- ◆ 'Baby-K Rap Rhyme' Grace Nichols
- ◆ 'Superstar on Guitar', 'Beat Drummers', 'Vegan Delight' Benjamin Zephaniah

Year 8 exemplar unit of work: *Holes* by Louis Sachar

Drama within English at Key Stage 3: Developing analytical skills

Using drama to explore a Key Stage 3 novel: *Holes* by Louis Sachar

The approaches to this text, outlined below, should not be seen as separate from more traditional approaches to teaching English using a text at Key Stage 3: the approaches complement each other. The drama work leads to a more detailed analysis and understanding of the story and the drama process. The discussions and written work are then informed by dramatic experience and analysis.

Framework objectives

Pupils often find it difficult to analyse and make links between aspects of texts when they move from exploring themes and characters to analysing structure, language and style. The approaches outlined here, based on Framework objectives, show how drama can help pupils come to a greater understanding of narrative structures, styles and writers' techniques as well as content-based issues and ideas. Through this process pupils develop their analytical skills as well as the ability to transfer this critical thinking to other texts, ideas or issues. The outline approaches and activities presented below can be adapted through short-term lesson planning to meet the needs of particular classes and contexts.

Although the approaches suggested are related to an individual text, the conventions and techniques can be used in relation to any text. The use of role and dramatic conventions plays a central part in the learning process.

Framework references: Year 8 teaching objectives

Speaking
SL2 Develop recount
SL4 Commentary
SL5 Questions to refine

*Group discussion and
interaction*
SL10 Hypothesis and
speculation

Drama
SL14 Dramatic
techniques
SL15 Work in role

Activities and approaches

Guided tour: Setting a context

Sit the pupils down in front of the white screen. Project an OHT (or CD-ROM image) of an illustration of an underdeveloped eastern European village. An old woman is sitting in a wheelchair outside her house. The village and surrounding area can be seen in the background. Ask the pupils to identify what they notice in the picture. What do they think about the woman? Who is she?

In pairs, set up a guided tour situation. For this activity, one of the pupils needs to imagine that they know the place well and, using the picture or map, are to take their partner on a guided tour of the village, describing and commenting on some of the things that they can see around them. The other pupil, with eyes closed, is guided around, listening to the description and asking appropriate questions if necessary.

Teaching and learning commentary

As the pupils lead each other, working from a projected map or picture, they not only explore in an imaginative way the historical or geographical environment depicted, but also simultaneously explore the space of the classroom and their collaborative relationship.

You might want to give specific prompts here by asking what sounds they heard or what smells they remember as well as getting them to describe specific aspects of the village and characters.

After a few minutes ask the pupils to explain what they were shown as they made their way around the village.

Introducing the text and developing the context

Set the pupils off on the guided tour again, by swapping round the As and Bs. Tell them that when you shout, 'Freeze', you want them to stop exactly where they are, freeze and listen to what is said. As they begin the guided tour, introduce some music.

Stop them and read from the novel:

Desperate, Elya went to see Madame Zeroni, an old Egyptian woman who lived on the edge of town. He had become friends with her, though she was quite a bit older than him. She was even older than Igor Barkov.

The other boys of his village liked to mud wrestle. Elya preferred visiting Madame Zeroni and listening to her many stories.

Madame Zeroni had dark skin and a very wide mouth. When she looked at you, her eyes seemed to expand, and you felt like she was looking right through you.

Gather the group round and discuss what they have just heard. What have they found out about the place, characters and events? A role-on-the-wall could be used at this stage to explore the character of Madame Zeroni. This is done by asking the pupils to identify what they know about Madame Zeroni. Transcribe their ideas onto sticky notes and place them on the image of the old woman in the wheelchair.

Reading the text

You now need to read on from the extract that you have just read. This can be done in several ways. Punctuated reading is one way of reading the text which involves all the pupils. The pupils in turn read the text, stopping each time they come to any form of punctuation, when the next pupil should begin to read. An alternative reading could be where the speech within the text is read out by different pupils (as those characters) as if it was a playscript. The teacher can act as narrator, reading those aspects of the text not written as speech.

Playing suitable music helps to further develop the context and allows the pupils to be completely focused on the guided tour.

While you are reading the text it is helpful to project the text onto the screen using the OHP. This allows the pupils to focus on what is being said.

Role-on-the-wall. You can project the image onto a white paper screen and draw round the outline to give a permanent silhouette. (The pupils may be asked to write their own sticky notes and to place them on the outline.)

Having a variety of reading strategies available helps you to choose one suitable for the class and maintain the pupils' interest by involving them in the reading process. The punctuated reading allows every pupil to read a small part of the text in a non-threatening way.

Listening
SL7 Listen for a specific purpose

Reading for meaning
R4 Versatile reading
R7 Implied and explicit meanings

Speaking
SL2 Develop recount

Listening
SL7 Listen for a specific purpose

Group discussion and interaction
SL11 Building on others

Read:

'Elya, what's wrong?' she asked, before he even told her he was upset. She was sitting in a homemade wheelchair. She had no left foot. Her leg stopped at her ankle.

'I'm in love with Myra Menke,' Elya confessed. 'But Igor Barkov has offered to trade his fattest pig for her. I can't compete with that.'

'Good,' said Madame Zeroni. 'You're too young to get married. You've got your whole life ahead of you.'

'But I love Myra.'

'Myra's head is as empty as a flowerpot.'

'But she's beautiful.'

Continue the discussion to establish what the pupils have now found out. Further sticky notes could be added to the role-on-the-wall.

Read on:

'So is a flowerpot. Can she push a plow? Can she milk a goat? No, she is too delicate. Can she have an intelligent conversation? No, she is silly and foolish. Will she take care of you when you are sick? No, she is spoiled and will only want you to take care of her. So, she is beautiful. So what? Ptui!'

Madame Zeroni spat on the dirt.

Sculpting the characters

Ask for a volunteer or choose one of the pupils to be Madame Zeroni and another pupil to be Elya. Ask the pupils to sculpt Madame Zeroni into the position they believe she will be in, when this conversation takes place. Ask the pupils to sculpt Elya into the scene as well.

The pupils freeze in position while you read:

She told Elya that he should go to America. 'Like my son. That's where your future lies. Not with Myra Menke.' But Elya would hear none of that. He was fifteen, and all he could see was Myra's shallow beauty.

Group discussion and interaction
SL11 Building on others

Drama
SL14 Dramatic techniques
SL15 Work in role

The pupils may have different ideas about how the character should be placed. By physically moving the character until the group is happy with the positioning, the pupils are visualising their thoughts, discussing the possibilities and, therefore, beginning to explore the text, characters and ideas in detail.

Drama

SL14 Dramatic techniques
SL15 Work in role
Speaking
SL1 Evaluate own speaking
SL4 Commentary

Communal voice

Ask the pupils what they think the characters would say next. Ask the individual pupils to go and stand by the character they think they can speak for. Freeze the scene again, after you have explained that one by one the people behind the sculpted characters will continue the scene by speaking their thoughts or speech. This convention is called *communal voice*. Continue the discussion to establish what the pupils have now found out. Further sticky notes could be added to the role-on-the-wall.

Read on:

Madame Zeroni hated to see Eliya so forlorn. Against her better judgment, she agreed to help him.

Return to the sculpted characters.

Placing 'texts' within the drama

Hold a blank piece of paper up in various positions within the scene while you ask the pupils what they think would be on the piece of paper. Depending on where the piece of paper is positioned, they will make different suggestions as to what may appear on it. If it is held above the characters' heads, they might suggest it is a picture of Madame Zeroni's son, or a certificate. Placed in one of the character's hands, in an envelope or screwed up and thrown at their feet, they will suggest something different. For example, they might refer to letters from Madame Zeroni's son, or a letter that Eliya has attempted to write to Myra. The pupils are then asked, in pairs, to create a piece of text that could appear in any of the places in the scene. It is important that they create two identical versions of this piece of text.

ICT can be a useful tool here. If the pupils need more guidance, then a variety of templates could already be saved on the computer (posters, certificates, letters, etc.) or the pupils can create these themselves. It is possible for the pupils to draw and write them without a computer but this is a situation that lends itself to fully integrating the use of ICT within the work.

When the pupils have completed the pieces of text, set up the sculpted characters again and ask the pupils one by one to place one copy of their text where they think it would be found in the scene. Once all the pieces of text have been placed, the sculpted characters gradually come to life and turn to, look at or open the pieces of text,

You do not need to work out any order for pupils to speak in. They will establish the order themselves by using the silences. This is an effective way of allowing the pupils to recognise the importance of silence and the discipline of the drama process.

By introducing either suggested or real pieces of text at this stage, the pupils not only progress in the drama but are developing language skills (in reading, writing and speaking and listening) that are relevant to the rest of the English curriculum and beyond.

Drama

SL14 Dramatic techniques
SL15 Work in role

Writing

Wr1 Effective planning
Wr2 Anticipate reader reaction

The technique of adding text to the drama can be used in many different situations. It helps the pupils to develop the drama at the same time as they are having to think about the language, style

one at a time. As they come across each piece of text they freeze, and the pupil who has produced the text reads it out from the identical copy they have retained. The drama continues but stops at each piece of text while different pupils read them out, until all the pieces of text have been included. This is a good opportunity for the teacher also to introduce a piece of text which refers directly to the novel and, therefore, moves the narrative on.

Positioning the narrator, the reader and the writer

Read on:

'It just so happens, my sow gave birth to a litter of piglets yesterday,' she said. 'There is one little runt whom she won't suckle. You may have him. He would die anyway.'

Madame Zeroni led Elya around the back of her house where she kept her pigs.

Elya took the tiny piglet, but he didn't see what good it would do him. It wasn't much bigger than a rat.

'He'll grow,' Madame Zeroni assured him.

'Do you see that mountain on the edge of the forest?'

'Yes,' said Elya.

'On the top of the mountain there is a stream where the water runs uphill. You must carry the piglet every day to the top of the mountain and let it drink from the stream. As it drinks, you are to sing to him.'

She taught Elya a special song to sing to the pig.

'On the day of Myra's fifteenth birthday, you should carry the pig up the mountain for the last time. Then take it directly to Myra's father. It will be fatter than any of Igor's pigs.'

'If it is that big and fat,' asked Elya, 'how will I be able to carry it up the mountain?'

'The piglet is not too heavy for you now, is it?' asked Madame Zeroni.

'Of course not,' said Elya.

and format needed for specific pieces of text with specific audiences in mind. It is also a useful way for pupils to place texts in a historical or social context, as they have to think carefully about these aspects.

'Do you think it will be too heavy for you tomorrow?'

'No.'

'Every day you will carry the pig up the mountain. It will get a little bigger, but you will get a little stronger. After you give the pig to Myra's father, I want you to do one more thing for me.'

'Anything,' said Elya.

'I want you to carry me up the mountain. I want to drink from the stream, and I want you to sing the song to me.'

Elya promised he would.

Madame Zeroni warned that if he failed to do this, he and his descendants would be doomed for all eternity.

Drama
SL14 Dramatic techniques
SL15 Work in role

Understanding the author's craft
R10 Development of key ideas

Reading for meaning
R9 Influence of technology

Drama
SL15 Work in role

Sculpt two pupils into position again. Ask, or choose, another pupil to be the narrator. Ask the pupils to place the narrator in the picture where they think he or she should be. Ask other pupils whether they agree with this positioning and get them to move the narrator to where they feel he or she is best placed. The pupils might use various criteria for this, including the narrator's distance from certain characters, the events, the reader's view, what control the narrator has, etc. The reader and writer can be placed in the picture in the same way, and the space between the reader, writer and the narrator described.

Introducing the parallel narrative – 'Why would anyone go to Camp Green Lake?'

Show the class a projected picture of the desert and the mountains representing Camp Green Lake accompanied by a suitable soundtrack.

Get the class to brainstorm the picture observing the features of the landscape.

Guided tour

Using the guided tour convention, ask the class to work in pairs, As and Bs. As are asked to imagine that they know this place very well. Bs are asked to imagine that this is the first time they have been there. A leads B (eyes closed) slowly by the arm, giving a continuous verbal commentary describing the features of the landscape. After a short time stop the activity, gather the group and ask the Bs, what they saw 'in their drama eyes'.

This can be used throughout the work as a way of reinforcing the thinking about the role of the narrators and writer throughout the story. By physically placing the narrator, writer and/or reader, the pupils question the style, language and authorial control as well as discuss what the reader brings with them to the story. Such work has a direct effect on their ability to write about this and use evidence from the text to back up their ideas.

In this brainstorming activity, insist on the participants saying what they can see, before moving on to what they can interpret.

You may wish to choose the As to ensure the modelling of articulate commentary for the Bs, who will get their chance, supported by what they have experienced in this speaking and listening exercise.

Reverse the roles and run the guided tour for another few minutes. Freeze the class by shouting, 'Freeze'.

Against the background of a suitable soundtrack, read chapter 1 of *Holes*.

Investigating the text and providing an argument

Gather the group in front of the projected text of chapter 2 on the screen so that they can read:

'Why would anyone go to Camp Green Lake?'

Divide the class into groups of six. Give each group a copy of the photograph of Camp Green Lake and a copy of the text of chapter 1.

Explain that they are to briefly take the roles of the Warden's staff, who think they have found the perfect location for a new detention centre. They are to convince the Detention Centre Manager that Camp Green Lake is the place.

Teacher-in-role

The groups sit around the teacher-in-role as manager and try to convince him or her of the suitability of the place.

The teacher begins the meeting with the following statement and the 'Warden's staff' then offer their contributions.

'We as a staff have been looking for a perfect location for the detention centre. I understand you think you have found it. I have flown out to hear what you have to say...'

Stanley meets the others

In groups of three, give out copies of the extract from chapter 7. Read the extract. Explain that the three pupils will be in role: A = Stanley, B = Zero, C = X-Ray. They have arrived in the cabin at the end of Stanley's first day. Improvise a short conversation between the characters or recite the extract as a scripted text.

Layers of wallpaper, narrative (or pupils!)

Rolls of wallpaper can be used to explore the different layers that exist in the story so that the pupils can explore how the layers are developed and how at times they are covered up by the writer and at other times are revealed, etc. Replay one of the improvised readings, or reread the extract, while the rest of the class become 'layers of wallpaper' in the cabin. The class is divided into

The class should be given some practice at the freeze-frame technique.

Visual and oral stimulus provides an immediate and inclusive way in to the context for this part of drama. Be careful not to mention the link between the Name of Stanley Yelnats and the previous session on Madame Zeroni. Read the name in the text but don't draw attention to it at this stage. This activity should be given a short time only: 5 minutes.

Pupils take on mantle of the expert, which promotes ownership of the context. Teacher-in-role can be obstructive up to a point, to provoke argument and debate.

(The group could be increased to six, with characters having their thoughts spoken by a partner.)

Drama
SL 14 Dramatic techniques
SL 15 Work in role

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Understanding the author's craft
R10 Development of key ideas

Reading for meaning
R7 Implied and explicit meanings

Reading for meaning
R4 Versatile reading

Drama
SL14 Dramatic
techniques
SL15 Work in role

three groups standing in rows. The rows of pupils represent the following different layers:

- ◆ what they definitely know about the characters or events in the story or stories;
- ◆ what they think they know;
- ◆ what they would like to believe and what they would like to know.

The pupils, each have one aspect or idea which makes up the layer. Once the layers of the story have been decided on, the pupils then have to decide which layer is at the front according to:

- ◆ the chronological order of the story;
- ◆ the reader's final view;
- ◆ the writer's intention.

If extracts of the story or stories are then read out, the pupils (or layers) have to move when they feel another layer of the story is revealed or covered up.

Lots of different layers can be created:

- ◆ layers of narration (writer, narrative method, narrator as character);
- ◆ layers of time (past, present, predictions);
- ◆ layers of mystery, and so on.

The class are asked to imagine the reader standing in front of these rows. What does the reader 'see' in the foreground, the background, etc. Get the class to discuss and change the order of the layers by negotiation. How does this alter when the writer stands at the front?

Stanley and Zero escape

Explain that as the novel progresses Stanley and Zero escape and make their way by foot to the lower slopes of the mountain known as 'The Thumb'. Ask one of the class if a coat can be borrowed to represent Zero. Ask a pupil to come into the middle of the circle with their coat.

Read the first part of chapter 38, starting with 'Stanley took hold of Zero's forearms'. Using forum theatre, ask the class to help the volunteer to enact the raising of Zero onto Stanley's back. Demonstrate how another pupil could be the puppeteer manipulating Zero. Ask the class to place the narrator, writer or reader in the picture, as outlined above. Different positions can be tried to explore the different perspectives of the narrator, writer or reader. If the reading of chapter 38 continues, decisions have to be made and discussions take place about how the writer, narrator or reader is to move. The pupils have to

The teacher should stop the improvisation and ask the class to commit to one of the layers (indicated by sheets of paper laid on the floor).

They speak out (and commit to the paper) their statements.

The teacher could discuss with the pupil how the author may have constructed the story. (The link between Stanley Yelnats' name and the Madame Zeroni story could be highlighted at this point if you are using the traditional tale in chapter 7 of the novel.)

Drama
SL14 Dramatic
techniques
SL15 Work in role

An inanimate object (in this case the coat) can be useful when dealing with incapacitated characters such as a corpse (or in this case the exhausted Zero) Simple life-size puppetry can be employed, overcoming the difficulty or distraction of a pupil playing dead and being a dead weight.

Understanding the author's craft
R10 Development of key ideas

Reading for meaning
R7 Implied and explicit meanings

Drama
SL14 Dramatic techniques
SL15 Work in role

Listening
SL7 Listen for a specific purpose

refer to authorial techniques and the readers' involvement in the story in order to explain their choices and in doing so develop critical reading skills.

The penny drops

Give each group of six an extract from chapter 37, 38, 39 or 40. Ask them to use the techniques demonstrated in the work so far, to create a short piece of drama which shows the moment when 'the penny drops' for one of the characters.

The two narratives come together

Return to the following two sculpted images and set them up next to each other:

◆ Stanley carrying Zero (the coat) over his shoulder up the mountain;

◆ Madame Zeroni and Elya in her cottage.

Ask both groups to hold their images and read the following extracts:

Stanley took hold of Zero's forearms and pulled him upright. Then he stooped down and let Zero fall over his right shoulder. He stood up, lifting Zero's worn-out body off the ground.

He thought only about each step, and not the impossible task that lay before him.

Higher and higher he climbed. His strength came from somewhere deep inside himself and also seemed to come from outside as well. After focusing on Big Thumb for so long, it was as if the rock had absorbed his energy and now acted like a kind of giant magnet pulling him towards it.

and

'Every day you will carry the pig up the mountain. It will get a little bigger, but you will get a little stronger. After you give the pig to Myra's father, I want you to do one more thing for me.'

'Anything,' said Elya.

'I want you to carry me up the mountain. I want to drink from the stream, and I want you to sing the song to me.'

Elya promised he would.

Madame Zeroni warned that if he failed to do this, he and his descendants would be doomed for all eternity.

Tolerate several interpretations of the place of the narrator, etc. to demonstrate variety of 'readings'.

The drama can be moved on quickly by using chronological extracts for each group, so that when put together the narrative unfolds.

In the final re-enactment the same coat, representing Zero, could be passed from one group to the next.

Visualising the element of deduction, discovery and voices external to the fiction can reveal deep structure and the author's craft.

This draws the work to a conclusion but in doing so prompts further discussion and activities related to the text. The pupils are left thinking about the links deliberately created by the writer and the effects and techniques used. Written work, discussion or further drama activities can therefore follow on from this.

Glossary of subject-specific terms

Action narration Each participant pauses and verbalises motives and descriptions of actions before they undertake them in an improvisation.

Alter ego This involves a pupil other than the one playing the character as an extension of that character. The alter ego's main function is to express the *feelings* of the character. This convention is designed to deepen the collective understanding of how a character might be feeling about a given situation even though the character itself may not be able to express those feelings (text and subtext). The expression of feeling may be verbal or physical.

Audience Anyone watching a play or dramatic presentation.

Backstory That which has happened prior to the start of a drama.

Body language Physical movement and gestures.

Centring Using the idea that a character is 'ruled' by a particular centre. For example, pupils move around imagining that their character is based in their forehead, kneecap or the small of their back.

Character Character is not the same as role: a character in a play has a recognisable 'personality' and acts accordingly.

Collective character A character is improvised by a group of pupils, and any one of them can speak as the character. In this way the whole class can be involved in a dialogue, for instance by half the class taking on one of the characters involved. There doesn't need to be conformity in the responses they make; different attitudes can be given expression so that there is also dialogue between members of the collective character.

Communal voice The group operates as a commentator on the action while speaking from the same perspective, or individuals speak the words of one of the characters in the drama.

Conscience corridor At a critical moment in a character's life when a dilemma, problem or choice must be faced, the character walks between two rows of pupils who may offer advice as the character passes. The advice may be from the pupils as themselves or from other characters; the advice may include lines or words spoken earlier in the drama.

Convention Indicator of the way in which time, space and presence can interact and be imaginatively shaped to create different kinds of meanings in drama. The term used in the National Curriculum is *techniques*.

Duologue A dramatic conversation between two people.

Enactment A dramatic presentation or performance.

Ensemble A group of actors who perform together.

Essence machine Exploring and capturing the key features of a given situation in a movement sequence.

Flashback A replay of important moments to allow for group scrutiny. This can be done in real time, in slow motion or as a series of tableaux.

Forum theatre A small group act out a drama for the rest of the group as 'observers'.

Frame Snapshot-like focus on a particular moment.

Freeze-frame Pupils select a key moment and arrange themselves in a still picture to create it. (See *Tableau*)

Gesture Aspects of communication which rely on physical movement.

Given circumstances The term (from Stanislavski) applies to the essential information about characters' past lives and relationships revealed by a playwright or used as the basis for a dramatic exploration.

Guided tour One pupil, with eyes open, slowly leads another pupil, with eyes closed, through an imaginary environment, providing a spoken commentary. The stimulus can be a picture or text.

Hot-seating One person takes on the role of a character from a book or from real life. Others ask questions and the hot-seated character responds in role.

Icebergs A reflective device in which a diagram of an iceberg is drawn. Pupils have to consider what is text and what is subtext in a scene, and then note text above the waterline of the iceberg and subtext beneath the waterline.

Improvisation Using whatever comes to hand in terms of props and ideas to make something up.

Mantle of the expert The major feature of this convention is that the pupils are in role as characters with specialist knowledge relevant to the situation they find themselves in.

Mapping Laying out different scenes and events visually and looking for lines of development or alternative structures.

Marking the moment Allows the participants to reflect on a time within the drama in which strong reactions, emotions or feelings were felt by the individuals within the group. They are reflecting out of character and so the reactions identified are those of the participants themselves, not the characters they were playing.

Mime Pupils interpret or show a key moment without words, using only movement and facial expression.

Modelling Demonstration (by teacher or pupils) which helps pupils by giving them an image of what is expected from them.

Monologue When one person is speaking on the stage, either speaking thoughts aloud (soliloquising) or talking to an audience (direct address).

Overheard conversations The group 'listen in' to 'private' conversations between characters in the drama.

Plot The constructed order in which a narrative is presented.

Presentation Direct communication with an audience.

Private property A character is introduced, or constructed, through carefully chosen personal belongings – objects, letters, reports, costume, toys, medals, and so on. The intimacy of the information gleaned from these objects may be contrasted with a character who reveals very little about themselves or who presents a contradictory self-image from that suggested by the objects – the private property forms a subtext to the character's words and actions.

Proxemics Conveying meaning through the way that characters are positioned in relation to each other in a dramatic space.

Representation Where actors exist in their own world, communicating *indirectly* with an audience.

Ritual and ceremony Pupils create appropriate rituals and ceremonies that might be celebrated or endured by characters to mark anniversaries, cycles, initiations, belief systems, and so on.

Role-on-the-wall Pupils build up a picture of a character by writing key words and phrases inside the outline of a character.

Role-play Pupils consciously adopt a role that is different from themselves, pretending to be someone else in an 'as if' situation.

Sculpting Observers or participants suggest ways of placing another pupil in a significant frozen position so that the group can make a considered analysis.

Semiotics Semiotics is the study of signs. In drama and theatre, semiotics applies to the meanings within a play that are decoded by the audience.

Soliloquy A speech delivered by one person when no others are present on stage.

Soundscape Sounds used to create the atmosphere of the place in which the drama takes place. These can be pre-recorded or live and are usually, though not always, created by the participants.

Split screen Pupils plan two or more scenes which occur in different times and places and then work on cutting backwards and forwards between the two scenes as in film or TV.

Spotlighting One person or group becomes the focus of attention for all, as if under a spotlight.

Stichomythia Short lines that seem to bounce off each other, for example, in the conversation between Macbeth and Lady Macbeth after Duncan's murder.

Storyboard Sketching the storyline of a play on paper in cartoon form.

Subtext Underlying meaning which is not stated directly but can be inferred.

Tableau(x) A French word meaning 'living picture(s)' – pupils create a still image with dramatic impact. Participants create a 'photograph' using their own bodies to represent a moment from the drama. (See *Freeze-frame*)

Teacher-in-role A crucial technique whereby the group leader adopts a role offering a model of appropriate language and behaviour. Expressed in its simplest form, the teacher or leader takes part in the drama together with the other participants.

Technique The National Curriculum term for what are often referred to as 'drama conventions'. In this bank the term is also used to refer to dramatic skills.

Thought tracking The inner thoughts of a character are revealed either by the person adopting that role or by the others in the group.

Transporting a character Pupils take a character and transport them, in role, to a different time or place where they interact with others from the new situation.

Warm-up Structured starter activities to establish atmosphere and attitudes and get mind and body working.

Many of the above definitions are taken from *Structuring Drama Work* by J Neelands (ed T Goode) C

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